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NEW YORK HEARS FIRST AMERICAN PERFORMANCE OF SCHILLINGS OPERA

"Mona Lisa" Brings Vivid Melodrama Set in Medieval Florence—Music Skilfully Fashioned But Much of It Lacks Vitality—Barbara Kemp, Making Début in Name Part, Discloses Gifts as Singing Actress—Michael Bohnen Impresses in Forceful Presentation of His First Rôle in This Country—Ina Bourskaya a New "Carmen"

MAX SCHILLINGS' "Mona Lisa," an opera in two acts, was performed for the first time in America at the Metropolitan Opera House on Thursday evening, March 1. The work brought forward two artists newly arrived in this country: Barbara Kemp, soprano, who made her début in the title rôle, and Michael Bohnen, baritone, who played the jealous husband in this fictional tragedy of Leonardo da Vinci's famous sitter. Both Mme. Kemp and Mr. Bohnen were markedly successful in parts which imposed upon them the main burden of the drama.

"Mona Lisa" has been some time in reaching New York. Its première, in Germany, where the composer holds a place among the well-known musicians, dates back to 1915. Its success is largely attributable to an excellent libretto, written by Beatrice Dovsky. The music makes no contribution of great moment. It is the work of a composer thoroughly versed in the technique of the craft, but it brings evidence merely of craftsmanship and very little of art.

Makers of opera have often complained of the difficulties of securing good librettos. Here is one, fashioned along melodramatic lines, bright with the colors of fifteenth century Florence, moving to a climax of tragic intensity and seasoned with a touch of mysticism and symbolism.

The author is but one of the many who have come under the spell of the Mona Lisa since Leonardo's great masterpiece was given to the world. Pilgrims to the Louvre have pondered and still ponder the mystery of La Gioconda's smile, but, not content with contemplation of the riddle, Beatrice Dovsky has worked out her own hypothesis in the form of this play. While the result smacks of the conventionalized story of the Renaissance, the author brings to it certain ingenious touches which lift it out of the ruck. For her, the problem of Leonardo's painting is the problem of the eternal feminine; the inscrutable, passionate female who persists in spite of the cynic's constant assertion that she is a vastly overrated creature. If the story leads back to the Louvre and the mystic smile of the painting, it is because the man, the woman and the *terram quid* are as much the properties of Kipling or Bennett as they were of Boccaccio. A woman does not have to smile to be a Mona Lisa, but the Mona Lisa is all women, a symbol of the sex, and the librettist leaves more than a hint that La Gioconda's smile means that, come what may, she will have the last word.



MARIO CHAMLEE

American Tenor of the Metropolitan Opera Who Will Revisit Europe for a Series of Engagements, After Completing His American Concert Tour in May. (See page 40)

If the libretto is weak at all, measured by the modern view of dramatic technique, it is because a little too much time is given to the preliminary evocation of the Florentine atmosphere. There is a conflict of gaiety and asceticism, and there are dragging moments which might have been obviated by more spontaneous music than they own before *Mona Lisa* comes up from the vale of the Arno with lilies in her hand. Then the story begins to move.

The rich merchant, *Francesco*, is showing his pearls to his friends, and the double doors of his treasure cabinet stand open; doors which admit no air to the chamber. He has previously told a companion that he is much exercised by the painting of Leonardo, which hangs in the room. He has never seen his wife smile as she smiles in the portrait. This *Giocondo* is the forerunner of the legions

who have puzzled their brains over the smile of the Mona Lisa. Approaching the guests is *Giovanni de'*, ready for his rôle of lover. He returns when the others have departed, *Francesco* finds him with his wife. *Giovanni* hides in the treasure cabinet and *Francesco* slams the door and throws the key from the window. In the morning the key is found and placed in the hands of the distraught *Mona Lisa*. She realizes that it is useless to explore the cabinet, and now *Francesco*, entering, sees her smile. When he is shown the key, he suspects that *Giovanni* has been released, and, lured on by the smile of his wife, he opens the cabinet for the purpose of extracting a chaplet of pearls. In a scene of great intensity, *Mona Lisa* takes vengeance by closing the door upon her

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WORTHY NATIVE MUSIC PROMISED FIRST HEARING AT N. Y. STADIUM

Call Goes Out for "Hitherto Unheard and Unrecognized Music of High Standard by Americans"—Any Form of Orchestral Manuscript Composition Eligible—Award to Be Given for Best Manuscript Presented—Details of Plans for Stadium Auditions Announced—Appearance with Philharmonic for One of Winning Soloists

AMERICAN composers are offered by the Stadium Concerts of New York an unusual opportunity to have their scores brought to a first hearing this summer. Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, announces that "hitherto unheard and unrecognized music of high standard by American composers will have an immediate chance, and a hearing. The opportunity is to be open for the entire country. Any orchestral score, by an American (native or naturalized) that has never been played by any orchestra will be examined with a view to performance, under conditions most favorable to the composer."

This plan is to be undertaken by the Stadium Concerts of New York this year. Manuscripts will not be received after May 1. They must be addressed to Mrs. William Cowen, Chairman, Score Committee, Stadium Concerts, Fisk Building, Fifty-seventh Street and Broadway, New York City. Of the manuscripts sent in, one or more scores will be accepted and played at the Stadium Concerts this summer. The selection is to be made by a competent committee, who will have the right to decline all, if they do not find sufficient merit for public orchestral performance. The names of the committee will be published after manuscripts have been selected.

The following conditions must be observed.

Each MS. must be signed by a nom de plume.

Each MS. must be accompanied by a sealed envelope, containing the composer's name and address, and the nom de plume placed on the manuscript. The sealed envelopes will not be opened until the winning manuscripts have been selected.

Any form of composition may be chosen suitable for orchestral performance. Score must not exceed twenty-five minutes in length. The committee will not be responsible for the safe return of manuscripts. Therefore each composer must keep a duplicate.

The winning composers must present orchestral parts not less than two weeks before performance.

The winning composers must give the Stadium Concerts the right of performance.

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Stadium Committee Seeks Worthy American Scores for Premières

[Continued from page 1]

There will either be a cash award to the composer or publication of the best manuscript presented.

Owing to the fact that it is impossible to rehearse more than a few new works in the Stadium Season, the number of new scores will be limited.

This preliminary announcement, summing up the conditions, has been made public by the Stadium Committee early that composers may have plenty of time to complete existing or unfinished scores. Further announcements will be made later.

Plans for Auditions

The Stadium Auditions, forerunners for the Stadium Concerts this summer, carried out upon the same successful conditions under which they were conducted last year, and under the same management, have also been announced. Of the coming concerts Adolph Lewisohn will be honorary chairman, as before, Mrs. Charles S. Guggenheimer, chairman; Mrs. Newbold LeRoy Edgar, vice-chairman, and Arthur Judson, manager. Mrs. Henry Martyn Alexander will again be chairman of the Educational Committee. Mrs. William Cowen, as last year, will be chairman of the auditions. The auditions will have their headquarters in the Stadium offices, now permanent, Room 712, Fisk Building, Fifty-seventh Street and Broadway. Here all applications should be sent, directed to Mrs. Cowen.

There will be no limit to the number of soloists that may be chosen, but all, it is understood, must be worthy of an appearance with the New York Philharmonic Orchestra. It is further announced that one of the winning Stadium Audition soloists will definitely appear with the Philharmonic Orchestra in Carnegie Hall during the coming winter.

Applications for these auditions will be accepted only until May 1.

The auditions will begin early in April, and it is announced that it will be advisable to send in applications as soon as possible. So many applications came in last year that it was not practicable to give the candidates all the time they wanted. The attempt is to be made to remedy that this year, to give each person applying at least two hearings.

Only artists ready to appear with an organization like the Philharmonic will be considered. There will be preliminary hearings of all these. Established artists, however, need not have more than one preliminary hearing. The successful contestants in the preliminaries will then be heard in Carnegie Hall for final selection.

Will Provide Accompanists

It will not be necessary for young artists at the preliminary hearings to bring their own accompanists. Capable accompanists will be provided for all. The auditions will be for piano, voice and violin.

The names of the committee that is to judge will be published later, but all who will perform this service will be of recognized musical ability. There will be about twenty-five of them. The Stadium Committee wishes it to be understood that these auditions will not be in any sense of the word "try-outs," either for singers or instrumentalists. Only those who are "ready" and who are of high musical standards will be selected, and no artist will be chosen without at least the two hearings mentioned.

The auditions will be open to anyone, anywhere in the country. Last year applications came in not only from New York, but from far outside of it, from Boston and Philadelphia, up in New York State, and even beyond.

are inexperienced or incompetent, frequent opportunities, through demonstrations, lectures, talks and discussions, to become competent.

"An organization of the teachers into an association was further discussed and considered advisable. It would not only band the members of professions together in a way not possible at the present time, but would be an aid to the public in knowing where to find the proper teacher. The following resolution was unanimously adopted:

"The consensus of opinion of this meeting is that we do not consider licensing of music teachers advisable or practicable, and that we wish to express our gratitude to the municipal government in the matter."

KREISLER DENIES CHANGE

Says Report That He Is to Be Under New Management Is Wrong

BOSTON, March 5.—The report current in New York that Fritz Kreisler is to be under the management of H. Godfrey Turner next season was denied by Mr. Kreisler himself during his visit to this city.

He characterized the report as "ridiculous" and stated that his relations with C. J. Foley of Boston, his present manager, "are most agreeable."

W. J. PARKER.

The Whispering Gallery

ANOTHER orchestra is talked of for New York. Several citizens have met and decided to form such an organization, which will comprise American musicians, with an American-born conductor.

It is stated by the promoters that their object is to give young American musicians better opportunities for orchestral playing in public than they consider is afforded under present conditions. They are against preference for foreign-born musicians, if American players who are talented enough to fill such positions are passed over.

Another of their aims in establishing this orchestra, they announce, is to give American composers increased chances

of hearing their works in public, when these are considered worthy of performance.

* * *

Louis Eckstein, of Chicago, general director of the Ravinia Opera Company, will again be an enthusiastic leader in the enterprise of furnishing summer opera at the Chicago resort, and is now in New York to engage artists for the season. Therefore, he is one of the busiest men in Manhattan these days.

* * *

His plans are not yet sufficiently advanced for public announcement, but no doubt the ideals which have given this movement its high reputation will be maintained. The Ravinia Company was the outcome several years ago of Mr. Eckstein's resolve to give Chicago musical entertainment of the best quality during the summer, and it has more than justified its purpose.

THE FLANEUR.

COLLECTION EVOKES CARUSO MEMORIES

Objects of Art, Costumes and Sketches of Great Tenor Offered for Sale

Memories of Enrico Caruso were evoked by the exhibition of many art objects, costumes of famous rôles and droll caricatures from the lamented tenor's pen, offered for sale at the American Art Galleries, New York, during the week of March 5. Among the throngs which visited the show rooms were a number of associates of the late singer in opera, including Jeanne Gordon, Orville Harrold and Clarence Whitehill.

Most valuable, and of greatest interest to the connoisseur, was a remarkably extensive collection of Greek and Roman glassware, enamels and bronzes. Watches and gold coins were another feature of the display. A carved bed of the Italian Renaissance and a sixteenth century Brescia walnut cabinet, said to have been utilized as an altar for the baptism of the tenor's daughter, Gloria, attracted attention.

Most interesting to the opera patron were the costumes, mute witnesses of the singer's many triumphs. These were arranged on forms along the sides of two upper galleries, and ranged from the opulence of the *Duke's* garb in "Rigoletto" and the robes of *Radames'* triumph to the perennially popular grotesque suit of *Canio*, in "Pagliacci," and the little used jaunty garb of *Julien*, in Charpentier's short-lived opera of that name. Many small accessories were exhibited in cases, and these included the spurs and whip of *Dick Johnson* in "The Girl of the Golden West," and many "jewelled" adjuncts of the cavalier rôles. Wigs and shoes were assembled in cases of their own.

A final feature of no little interest was the caricatures for which the singer was justly celebrated. These included a number of self-portraits jotted upon the stationery of hotels in cities from London to Havana. Among well-known persons portrayed by the tenor's pencil were Ignace Paderewski, Oscar Hammerstein, Geraldine Farrar, Pietro Mascagni, Richard Strauss, Antonio Scotti, Antonio Pini-Corsi, Giulio Gatti-Casazza and William J. Guard, publicity director of the Metropolitan Opera.

At the first sessions of the sale the antique glass and gold coins were disposed of and brought a total of \$21,833. One of the highest prices realized was that for a Roman millefiori bowl of the first century, sold to E. Tabbagh for \$1,625. An impressive feature of the evening's session was a request that all present rise and remain silent for a moment in memory of the dead singer.

Harvey Gaul Awarded Mendelssohn Club Prize

PHILADELPHIA, March 3.—The fourth annual Mendelssohn Club prize for an a cappella work has been awarded to Harvey B. Gaul, of Pittsburgh. About a dozen compositions were submitted. The work will be heard at one of the forthcoming Mendelssohn Club concerts. The judges were: David McK. Williams, organist of St. Bartholomew's Church, New York; Richard Henry Warren, conductor of the Singers' Club of New York, and N. Lindsay Norden, conductor of the Mendelssohn Club.

W. R. M.

PIANIST PRODIGY STIRS BALTIMORE

Cherkassky's Début Brings Remarkable Demonstration—Events of Week

By F. C. Bornschein

BALTIMORE, March 3.—The advent of Shura Cherkassky, eleven-year-old pianist, in his American début has deeply stirred the local musical public. In musical achievement, poetic poise and interpretative ability the boy seems to be phenomenal. Beginning his program with a Handel aria and variations, which he played with great finesse, he played charmingly the Beethoven D Minor Sonata, Op. 31, No. 2. In the delicacy and rhythmic crispness of the Daquin "Le Coucou" and the delightful fancy imbued into two Scarlatti pieces, the vigor and feeling, mood and humor presented in the Rachmaninoff group, the poetic grasp of the Chopin Etude in C Sharp Minor and the Fantasie-Impromptu, the little pianist disclosed a mastery of detail and versatility of expression seldom heard. But the most astounding feature of this program was found in the original composition, a "Prélude Pathétique" in which young Cherkassky builds to a sweeping climax convincingly and with simple touches that seem to hint at the harmonic influence of a Moussorgsky and the rich melodic vein of a Rachmaninoff. The program was extended with brilliantly played extras. When the little boy brought his mother, who has taught him, to acknowledge the applause given him, the crowd stood upon the chairs and shouted. As many were turned away from this initial recital, the Peabody Conservatory has offered its auditorium for a second recital on March 10, when a different program will be presented.

Bart Wirtz, 'cellist, and Frank Bibb, pianist, both members of the Peabody Conservatory staff, were heard in a joint recital, the seventeenth of the series at the Conservatory on March 2. Three sonatas were played with understanding and unanimity of expression. The Beethoven Concerto in D, Op. 102, No. 2, was interestingly interpreted. The Sonata in F Sharp, by Jean Hure, gave the recitalists opportunity for varied expression. The Brahms Sonata in F was accorded approval.

A concert by the principal soloists of the Wagner Festival Opera Company on March 1 brought out a record attendance at the Lyric. The concert was arranged to help defray financial outlay which had been made by the local patron, John S. Tjarks. The program included excerpts from Wagner scores, arias from the operas of Bizet, Puccini, Massenet, *Lieder* by Liszt, Schubert, von Fielitz, Loewe, Marx and other German composers. Those participating were Erna Olsen, Hede Mex and Lotte Appel, sopranos; Robert Hutt and Johannes Scheurich, tenors; Friederich Schorr and Benno Ziegler, baritones. Otto Schwarz was the accompanist.

Amelita Galli-Curci, soprano, with Manuel Berenguer, flautist, and Homer Samuels, pianist, appeared under Mrs. Wilson-Greene's management at the Lyric before a capacity audience. Mme. Galli-Curci made her deepest impression with the "Shadow Song" from "Dinorah," the Waltz from "Romeo and Juliet" and the Barcarolle from "The North Star" of Meyerbeer. The audience demanded many extras.

Ernestine Langhammer, soprano; Helen Broemer, 'cellist, and Elsie Melamet, pianist, gave a recital under the auspices of the Woman's International Association at the Maryland Casualty Hall Feb. 27.

National Anthems Stir Up Fight While Liner Battles Seas

As the ocean liner Pittsburgh battled its way through icy and stormy seas during its latest trip from Bremen and Southampton to New York, representatives of some twenty nations conceived the idea of singing national anthems. Unfortunately the stirring notes of "God Save the King" were heard from one group concurrently with "Die Wacht am Rhein" from another. An argument ensued, which quickly became a free-for-all fight. It subsided only when members of the crew, aided by a former boxer who was a passenger, took matters in hand.

Gigli Calls Breathing and Vowels the Rock Bases of Vocal Art

Two Fundamental Factors Underlying All Fine Singing, Holds Metropolitan Tenor—Proscribes Mouth-Breathing—Finds French Conception of Dramatic Instruction in Opera Stilted.

PROPER breathing and correct production of the vowels are the fundamentals of all good singing, is the conviction of Beniamino Gigli, tenor, of the Metropolitan Opera Company. Not that breathing and vowels constitute all of the equipment of a singer, for Mr. Gigli is certain that without a foundation of broad general knowledge and the serious study of life itself in its myriad guises no artist can remain permanently in that envied class termed "the great."

But, to come down to cases, this matter of proper breathing; that is to say, respiration that provides the best foundation for vocalization, is the first requisite, Gigli finds. And foremost in his scheme of respiration is the injunction, "Never, never breathe through the mouth."

"To breathe through the mouth is to court ruin of the tone," Gigli says. "The rush of air dries the throat. It gives an invitation to every germ or particle of dust to enter and lodge in the throat, in the larynx, on the vocal cords and in the lungs. But aside from this violation of hygienic rules, it is impossible to obtain the right sort of tone when the respiration is carried on by the mouth. As an example, take a slow, deep breath through the mouth. Now sing. You notice that a distinct effort must be made to form either a vowel or a consonant. Your lips, tongue and other sound-producing elements are not in position, save by accident, to produce a singing tone or word."

"Breathing now through your nose, your lips closed, you perceive the immense advantage. Your vocal organs are now ready to produce sound of any kind, your tongue and lips ready to form the word, your throat opened for production."

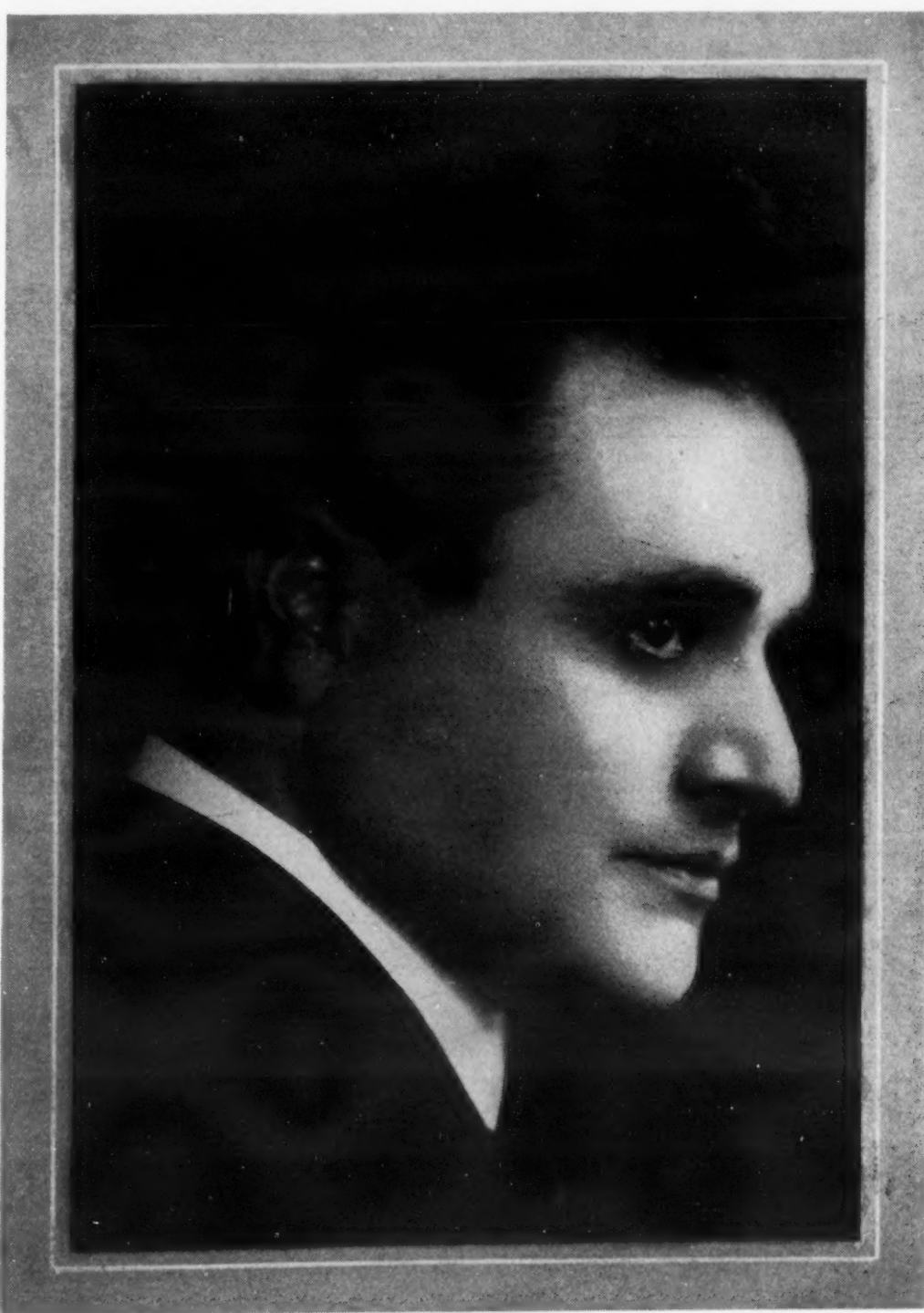
Respiration and Vowels Interlinked

Concerning the vowels, Gigli is no less emphatic in his prescription. The two, respiration and vowels, are inextricably joined. Without proper breathing, there can be no excellence of tone—without proper formation and presentation of the vowels, respiration is of no avail, however correctly it be carried on.

"Throw the vowels up to the resonating 'board' above and back of the nose," Mr. Gigli urges. "The five Italian vowels so handled become the stepping-stone from which the concomitant consonants spring. The arching chest, the opened throat, the propelling yet nicely governed force of the breath—these bring the tone to the 'resonator' in the head whence the desired song is thrown out just as the singer wills. The artist then has it within his power to make whatever he will of what he is singing. "From animals we learn how to breathe. Does the horse gasp for breath for great exertion through its mouth? No. Ever it breathes through its nostrils. That is why man was given nostrils and the nasal cavities—to be used for breathing."

Discussing opera and operatic methods, Mr. Gigli betrayed again his close study of methods. Not that he binds himself to the interpretation of those who would make methods paramount and art a poor second. Far from that. But he has examined with searching care the systems, the methods and the science of other artists and other instructors and from them gathered the material he has deemed best suited to further his art.

"The French methods of instructing in operatic dramatic action I have found somewhat stilted," Gigli explains. "With them a certain idea calls for a certain



Beniamino Gigli, Tenor, of the Metropolitan Opera Company

action. This idea may require the right hand extended and the left over the heart—that idea may call for kneeling on one knee, the hands and arms disposed in certain ways.

"This is wrong. When one acts out the operatic situation, the words, that is,

their meaning, and the sense of the dramatic values should guide one. I firmly believe in following implicitly the wishes of the conductor, provided, of course, that that conductor is an artist who seeks only to interpret the wishes of the composer of the opera and has no foolish foibles of

Prize Winner in Rome Learns to Be American

Experiences of First Year Teach Him That His Way Lies Not "Forward" to Further Complexity, but Back to the Ancients' Greatness in Simplicity Through a New Development—Finds Present-Day European Art Decadent

By HOWARD HANSON

(In the following article Howard Hanson, formerly dean of the College of the Pacific Conservatory of Music, San Jose, Cal., winner in the first competition for the American "Prize of Rome" and now Juilliard Fellow in Musical Composition at the American Academy in Rome, gives an interesting account of his first year in Europe as holder of that Fellowship.)

ROME, Feb. 25.—Any account of the experiences of an American composer in Europe in the first year of the American "Prize of Rome," while inevitably tinged by the personality of the writer, should yet possess a certain value as indicating in some measure what may be expected from the prize in the way of developing whatever talents its holders may have.

Obviously, the first and a really startling experience is the realization that one's time—all of it—is free for creative work. The oft-told story of the composer who spends six days out of seven in strenuous teaching is all too

common in America—a condition which, though also existent in Europe, is less damning by virtue of the fact that commercial and professional life is here far less intense. The regarding of creation as one's job, if you wish, for three years, rather than as a strenuous pastime for vacation periods, is so new and radical a departure as to produce a decided change of attitude toward creative art.

A possibly less obvious but no less important element which cannot fail to impress a member of the American Academy immediately is the contact with creative artists in other fields of art. The association with sculptors, painters, architects; and the studying of the great galleries and museums of Italy and Northern Europe make the composer realize that his art is merely one attempt toward the ideal of beauty. To go into the studio of a sculptor and see him at work upon the same problems of form, design and structure, upon which you are working in a different way; to observe the change from the simplicity

The Art Gallery as Aid to Accuracy in Preparing Rôles—Remarkable Memory Gives Him Richly Stocked Répertoire—"Sketching-in" an Unfamiliar Opera.

his own invention. Of course, some modification of this idea must be made on occasion. I am not seeking to convey the impression that I should always be happy to follow implicitly in the footsteps of artists who lived and died a century before I was born. Times and manners change always. For instance, in South America it is the custom to drop attempts at following out the action whenever a notable solo or concerted number crops up in the score. The artist, because of these "times and manners" in Latin America, is then expected to dash down to the footlights and with added gusto declaim what he has to say as though he were alone on the stage.

Going to Source for Guidance

"I do not criticize these things. I only wish to point out that in saying one should follow the director's wishes, one should be guided by the drama he is enacting as well. I shall always endeavor to act in opera as I believe the creator of the work intended his composition should be presented. This can only mean that the sense of the words themselves, coupled with the situation brought about by the plot of the tragedy being enacted, together with the intention of the composer, clearly discernible by means of the music itself, must govern the gestures, the position of the body and the many other things that all go to make up the action."

In studying an operatic score new to him—that is, new in his not having attempted to sing it on the stage—Mr. Gigli, as he explains with a very evident desire not to appear addicted to the use of the pronoun "I," believes the history and manners of the times portrayed in the book of the opera should be the first consideration. Exemplifying this idea, Mr. Gigli pointed out that on taking up the score of "L'Africaine," his first concern was to visit the art galleries there to study carefully the portraits of *Vasco di Gama*, the better to portray the explorer in connection with "make-up." The next step was the study of di Gama's life and the life, ideals, manners and customs of the people of his day.

It is easy to comprehend that with the knowledge thus acquired, the operatic singer finds himself thoroughly at home in a rôle and is enabled more faithfully to throw himself into the spirit of the opera. He then becomes one with the character he portrays, and, given the voice, the singing and acting of the score as the composer indicates his desires is practically assured. And that is Mr. Gigli's method.

Having completed these essential preliminaries and without for a moment forgetting their import, Mr. Gigli has the musical score played through for him a number of times. This, to quote Mr. Gigli, may be compared to the "painter's first sketching-in of the picture." The work of memorizing and mastering the score follows.

Though he deprecates the feat, Mr. Gigli's intimates declare that so retentive is his memory that in attaining his present repertoire of some thirty-five operas, he has never had to spend more than fifteen days in the task of memorizing any one score. So thoroughly does his memory retain the work that years later he is able to recall it in completest detail on a moment's notice.

The Over-Night Method

An interesting sidelight on Mr. Gigli's methods of procedure was provided by Mme. Gigli.

"The night before he is to present an opera," she explained, "he goes to bed early and, propping the score up before him, reads it through, word by word, until far into the night. At these times he forgets all about his family, his friends, everybody. Having finished this task, he immediately goes to sleep and, arising late the next day, finds the entire score as clearly etched on his mind as if it were the only thought he has. This gives him utter confidence when he steps

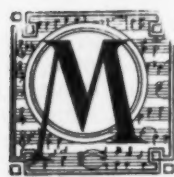
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Max Schillings: A Musical Leader of Modern Germany

Composer of "Mona Lisa," After Producing Three Other Operas That Won Critical Approval, But No Public Acclaim, Turned to Sensational Book to Gain Popular Success

By MAURICE HALPERSON



MAX SCHILLINGS, whose opera "Mona Lisa" had its first American performance at the Metropolitan Opera House on March 1, was born at Düren, Rhenish Prussia, on April 19, 1868. A highly gifted and exceptionally intelligent boy, he was strongly influenced in early childhood by the magnificent scenic surroundings in which he grew up. His parents owned the beautiful estate of Gürzenich, near Düren, which the family had developed artistically; for he came of a family of merchants and government officials who had enjoyed the benefits of education and culture for several generations.

The boy was destined by his family for a scientific career. After being graduated from the *Gymnasium* (High School) at Bonn, he went to Munich, planning to take a law course and to complete the musical studies he had started energetically in Bonn. He attended also lectures on philosophy, literature and the fine arts, thus laying the foundation for a remarkable general education.

It was in Munich that he made the acquaintance of two young and ambitious musicians like himself, Richard Strauss and Ludwig Thuille (whose opera, "Lobetanz," was produced at the Metropolitan several years ago with Johanna Gadski and Hermann Jadlowker in the principal rôles, Alfred Hertz conducting). These three young men became the center of an enthusiastic and genial association of musicians, many of whom were pupils of Thuille, whose fame as professor of music attracted many gifted music students. This association was called "The School of Munich Composers," and Schillings was recognized as its leader after Strauss had left the capital on the Isar to settle down in Berlin in 1898.

Began as Disciple of Wagner

Six years before that Schillings had been called to Bayreuth, to his great satisfaction, to serve as a musical assistant at the Wagner Festival. The young musician was imbued with the true Wagner spirit, had unbounded admiration and enthusiasm for the great Master and undoubtedly received a lasting impression from the Wagner city. His early works were composed under the influence of Richard Wagner, so that he had to be counted among the many post-Wagnerian composers who vainly tried to rise to grandeur by imitating their Master's methods.

Max Schillings' first opera was "Ingwelde," to a libretto by Count Ferdinand Sporck, founded on the German poet Zedlitz' work, "Altnordische Bilder," which is based on Scandinavian mythology. This book was heavy and lacked theatrical effectiveness. Schillings could not fail to tread in Wagner's footsteps, as this opera's plot was so closely related to the Nibelungen Saga, and brave *Ingwelde* had an ominous likeness to *Brünnhilde*. Felix Mottl brought out the opera in Karlsruhe in 1894, and Berlin, Munich, Weimar, Wiesbaden and other German opera houses followed. The critics praised the new work and the public acclaimed it everywhere at the première; still its repetitions found only small audiences. Nevertheless, Schillings put himself with this work in the forefront of contemporary German composers.

It was Hermann Zumpe, conductor and genial operetta composer, who produced Schillings' second opera in Schwerin in 1899. Schillings had se-



Photo Central News Service

MAX SCHILLINGS

Composer of "Mona Lisa," Which Had Its First American Performance at the Metropolitan Opera House on March 1

lected a libretto entitled "Der Pfeifertag," whose author was again Count Sporck. It was a decided change of subject, for the "Pfeifertag" treated a merry, if bold, episode of picturesque mediaeval times, and the book showed almost farcical elements. Schillings' friends found a new point of comparison with the great Richard, who also had written a comic opera after his heavy music dramas. So they called the "Pfeifertag" Schillings' "Meistersinger."

Schillings' third opera turned back to the darkest tragedy. The composer's friend, the Wagnerian tenor Emil Gerhäuser, the creator of the principal male rôle in "Ingwelde" in Karlsruhe, extracted for him a libretto from Friedrich Hebbel's unfinished tragedy, "Moloch," treating the first cultural development of a crude and uncivilized people under the influence of religion. The musical experts who closely followed Schillings' career ranked this work even above "Mona Lisa," asserting that in "Moloch" Schillings had reached the height of his mature mastership. Dr. Julius Korngold, Viennese critic, relates, however, that he once found Gustav Mahler rather puzzled before the score of "Moloch." Mahler, then director of the Viennese Opera House, called the critic's attention to the work, "which froze him by its very erudition and academic importance."

Ernst von Schuch, director and first conductor of the Dresden Opera House, gave his best efforts to the world première of Schillings' "Moloch" at the then Royal Opera House, but its reception did not differ from that of the other two operas. The critics praised it, the public remained away. A greater success was scored with this opera at the Prinzregenten-Theater at Munich, where the whole mise-en-scène, which was said to have been "antediluvian" in Dresden, was a more brilliant one.

Schillings' latest opera, "Mona Lisa," was given with marked success for the first time in Stuttgart under the composer's bâton on April 16, 1915. Here

Schillings had found a very interesting book from the pen of Beatrice Dovsky, a well-known German litterateur and playwright, who always took convention lightly. She succeeded in devising a libretto so full of horrors and atrocities that it makes gruesome "Tosca" appear almost like the bucolic "Paul and Virginia." Schillings himself said that this libretto exerted an inexplicable attraction for him and that he wrote the opera in the incredibly short time of four and a half weeks, so to speak in one breath, or, as if intoxicated.

Wanted a Popular Success

How did it happen that Schillings, a high-minded and temperate composer, who detested sensation, was drawn to this very effective but sensational book with its accumulated outrages? It seems that he became tired of writing music that was greatly admired without ever gaining popularity. Apparently he wanted a brilliant popular success. Can one blame him?

One is reminded of Wolf-Ferrari, the subtle composer of "Donne Curiose" and other dainty little operas in the most delightful Mozartian style, who, sharing the fate of Schillings, finally decided to impress the public with an opera which would dwarf all the Italian "verismo" into insignificance. So he wrote the sacrilegious "Jewels of the Madonna," with the result that he suddenly came into the limelight of popularity and could collect royalties with a smile which he had vainly sought with his former more artistic creations. It seems to me that "Mona Lisa" is Schillings' "Jewels of the Madonna."

"Mona Lisa" has been given in not less than fifty-four German opera houses. It was Marie Jeritza who created the name part in Vienna. There will be several important premières of Schillings' opera in various European opera houses in the course of this season. Besides New York, Madrid, Barcelona and Warsaw are to hear it in Italian,

Beginning as an Imitator of Wagner, He Became an Associate of Richard Strauss in Early Munich Days—Later Made Stuttgart a Mecca for Lovers of First-Class Opera

and it is to be performed also in Petrograd and Riga. A few important operatic temples like those of Rome and Trieste will produce "Mona Lisa" next season.

Schillings has composed many other works: a Symphonic Prologue to "Oedipus"; incidental music to the "Orestes" of Aeschylus and to the first part of Goethe's "Faust"; two symphonies, "Meeresgruss" and "Seemorgen"; a Duet for Violin and Cello, a Violin Concerto, incidental music to Wildenbruch's "Witch's Song" and many choruses, chamber music works and songs. Three excerpts from his operas, the prelude to the second act of "Ingwelde," the prelude to the third act of "Pfeifertag" and the first scene of the third act of "Moloch" ("Das Erntefest") belong to his most popular concert works in Germany.

Ten Years at Stuttgart

We left Schillings in Munich in the halcyon days of youthful enthusiasm and ambition. After having refused several flattering offers to become a general director or a conductor from the opera houses of Munich, Weimar and Schwerin, Schillings finally yielded to the entreaties of Baron zu Putlitz, "intendant" of the then Royal Opera House in Stuttgart. He had not intended to give up his freedom, but the position offered him at Stuttgart as general music director and first conductor allowed him so much artistic latitude that he could not resist the temptation.

Schillings' ten years at the head of the old opera house of the Swabian capital will long be remembered as Stuttgart's most brilliant and glorious modern operatic epoch.

The most remarkable event of that period was undoubtedly the world première of Richard Strauss' "Ariadne auf Naxos," under the composer's bâton. Stuttgart was at that time the real center of musical Germany. Berlin and the other great music centers sent their most famous musicians for the small but exceptional orchestra, and the leading German actors went to Stuttgart to take part in the production of Molière's play, "Le Bourgeois-Gentilhomme," which preceded the dainty little Strauss opera. The stage management was in the hands of no lesser man than Max Reinhardt. Success was complete.

The World War radically changed the condition of the former royal and ducal opera houses. Schillings was hampered in his artistic ideals, as business considerations became more and more imperative. When modern operetta encroached more and more on the good old standard repertoire, Schillings was driven to send in his resignation, which was accepted.

While the composer was in negotiation with the Prussian Ministry for Arts and Sciences for the post of director of the Music Academy in Berlin, he was called by the unanimous vote of the artists of the former Royal Opera House of Berlin to be the head of that old institution. Schillings displayed there his best qualities as an organizer. The task was no mean one, as political events had completely changed conditions in all walks of life. He succeeded in winning the confidence of all concerned. He achieved some very good, some brilliant, performances and infused new blood into the old organization by bringing out new works like Pfitzner's "Palestrina," Schreker's "Die Gezeichneten," Strauss' "Josefslegende" and "The Woman Without a Shadow," Busoni's "Turandot" and "Arlecchino," and Walter Braunfels' "The Birds."

The State Opera in Berlin, all experts who have visited the German capital in the last two years report, is the only one which has conserved to a certain extent the old standards, as Schillings has succeeded in maintaining an iron discipline almost completely lacking in other German opera houses.

Will this strenuous work allow him to compose another "Mona Lisa"?

Novelty at Metropolitan Inspired by Leonardo's "Mona Lisa"



SCENES AND CHARACTERS FROM "MONA LISA" AT THE METROPOLITAN OPERA

Photos by White

The First Picture Shows Curt Taucher, Barbara Kemp and Michael Bohnen as They Appear in the Prologue. The Stage Setting Depicts the Modern Florence of the Epilogue. Ellen Dalossy and Marion Telva Are Seen as "Dianora" and "Piccarda," the Characters They Portray in the Medieval Drama. On the Lower Right Is a Study of Mme. Kemp

[Continued from page 1]

husband. The collapse of the hysterical wife is the end of the story proper.

The drama is the visualization of the tale of a *Lay Brother*, related for the benefit of two tourists visiting the old house of Giocondo, now a monastery. The modern scenes are presented in prologue and epilogue form, and the suggestion conveyed is of a reincarnation of the three figures of the Florentine tragedy, for the *Lay Brother* is the counterpart of *Giovanni*, and the man and wife on honeymoon find their prototypes in *Francesco* and *Mona Lisa*. Or, if one wishes, one may accept the three figures as symbols of the human problem sometime described as the "eternal triangle."

To this material Mr. Schillings has fitted a score which is often an impediment to the action, but which at times achieves an effective if scarcely inspired intensity. There are long, arid stretches which dull the drama, more especially in its preparatory phases. The brief prelude holds a promise which is soon forgotten, but nevertheless one goes back to it with a little interest. After the first few measures the motto theme is sounded:



This is apparently supposed to represent the strange smile of *Mona Lisa*, but there are passages more inscrutable. The smile theme keeps on bobbing up. Early in the prologue it receives its first vocal expression from the *Lay Brother*. "Woman is a riddle past all solving," he declaims. Later it comes from *Giovanni* to the syllables of "Fiordalisa." *Giovanni*, then, is evidently the answer to the riddle, but the climax of the work still has a question to propound. The early part of the medieval scene calls for bright music to suggest an atmosphere of gaiety, but Mr. Schillings in his bright moment is more than a little heavy. When the monks, led by Savonarola, bring gloom with their call for repentance, there is very little differentiation in mood.

The text calls for further gaiety and lightness of touch, but the music does not respond. The orchestra moves sluggishly and the declamation is monotonous. Throughout, except for a few set pieces—the ritornelle in the first act and the madrigal in the second—a song after Lorenzo de Medici, a chorus to Venus which runs counter to a canticle to the Virgin, and the exhortation of the monks—the process is almost wholly one of declamation, in the familiar post-Wagnerian style, and sometimes with very little support from the orchestra. There is a suggestion in the instrumental commentary of incidental music that does not matter a great deal; often it is no commentary at all and seems a mere filling in. The composer is saving himself for the big scenes, but when they come he does not rise to them. He achieves moments of dramatic effectiveness, which are a relief after the tenuous stretches of accompaniment, but he rarely reaches any high degree of emotional utterance.

In the scene in which *Giovanni* is locked in the cabinet something of the intensity of the action is suggested, but the highest peak of the opera is reached when *Mona Lisa* accomplishes her revenge. Here there is a reflection of turbulent emotions, but the composer waits until the curtain descends upon the scene

of the wife's collapse to work up his musical climax. This he does in an interlude between the play and the epilogue. Everything in the orchestra is unleashed. A percussive Pelion is piled upon a brassy Ossa. It is not quite clear what it all means, but it sounds like the end of the world. Out of the storm comes calm and the theme of the smile. If it is the crack of doom we have just heard, then the conclusion is inevitable. We may leave this vale of tears, but *Mona Lisa* will still be with us.

New Artists Successful

In Barbara Kemp the Metropolitan has acquired a singing actress of real gifts and a personality of charm. Whatever the audience may have thought of the opera, there was no doubt left about the success of this *Mona Lisa*. She brought a voice adequate to all requirements of the part, a voice of many lights and shades, capable of coloring a passion and finding the key of an emotion. Of a capacity as a singer, there will be more opportunity to judge when she appears in a part that calls for something more than declamatory utterance. She moves with rare grace, and finds a remarkable attribute of her art in her ability to suit her actions to the musical line. This last gift was particularly marked in the scene where she dooms *Francesco* by slamming the door of the cabinet. She was in turn the calm, saint-like *Mona Lisa*; the woman roused to passion by the return of her lover; the creature of despair, burdened with horror at the realization of *Giovanni's* plight; the tigress, thinking only of revenge; and then, in the last moments, the woman, the *Mona Lisa* of the years, terrified by her own act, scarcely understanding the meaning of this end. It was a remarkable performance, blemished only by an occasional indulgence in operatics which may have been due to the self-consciousness inevitable in the circumstances of such a debut at the Metropolitan.

Michael Bohnen was also successful. He played *Francesco* with an intensity of feeling that must have been felt in

the farthest reaches of the auditorium. There was something in his acting that suggested the motion picture studio, as if he must discount the force of words and make gestures carry his meaning. These gestures were at all times eloquent. He was a pictorial figure, and he added many gratifying touches of art to the scenes in which he appeared. The jealousy and brutality of the character were brought out with broad strokes. He sang with a voice that held his hearers; that gave evidence of a sonorous organ to be used with more purely vocal effect in other rôles. Like Mme. Kemp, he has the capacity to reflect the mood of his text, and he brings to his work a considerable dramatic force.

The part of *Giovanni* afforded further opportunity for Curt Taucher. He sang straightforwardly and effectively and was at all times adequate. The minor rôles were satisfactorily presented. George Meader accomplished some good

[Continued on page 38]

"MONA LISA"

Opera in Two Acts with a Prologue and Epilogue.

The Cast

In Prologue and Epilogue

The Woman.....Barbara Kemp
The Stranger.....Michael Bohnen
The Lay Brother....Curt Taucher

In the Medieval Scenes

Mona Lisa.....Barbara Kemp
Ginevra.....Frances Peralta
Dianora.....Ellen Dalossy
Piccarda.....Marion Telva
Francesco.....Michael Bohnen
Giovanni.....Curt Taucher
Pietro.....Carl Schlegel
Arrigo.....George Meader
Sandro.....William Gustafson
Masolino.....Louis D'Angelo
Sisto.....Giordano Paltrinieri
Alessio.....Max Bloch

Conductor, Artur Bodanzky

Novelties Featured in New York's Orchestral Schedule

Stokowski Introduces Ernest Schelling's "Victory Ball" Fantasy—Damrosch, Returning to New York Symphony, Presents Poem by Tommasini and Early Mozart Work—Composition by Ernst Toch Heard at Sunday Concert—Mengelberg and Foch Prominent in Week's Lists—Myra Hess Superb in Mozart Concerto—Moiseiwitsch, Rachmaninoff, Olga Samaroff and Evelyn Levin Among Soloists

WITH the local orchestras following their regular schedules and a visit from Leopold Stokowski's band on Tuesday evening, New York had a full orchestral calendar last week. Several novelties were brought forward, none of them of great moment, although Tommasini's Symphonic Poem, "Beato Regno," played by the New York Symphony on Thursday afternoon and Friday evening, came as a sincere and gratifying expression of the interest in symphonic music manifested by the Italian composers of today. Ernest Schelling's "Victory Ball" had a first local hearing from the Philadelphians, and Mr. Damrosch celebrated the week-end with a work by Ernst Toch, "Fantastic Music of the Night," a novelty from Vienna of no particular consequence.

The real feature of the orchestra week was the supremely beautiful performance of Mozart's D Minor Concerto by Myra Hess to the accompaniment of the New York Symphony. Mozart found further representation in other programs. Mr. Damrosch played for the first time at the concerts of his organization an early Symphony in C, No. 28, a youthful composition rarely heard today. Mr. Mengelberg had nothing new on his programs, although the Fourth Symphony of Glazounoff was a novelty to the Philharmonic. The City Symphony was heard under the conductorship of Dirk Foch on Tuesday afternoon and again on Sunday afternoon, and showed further improvement in programs made up of well-tried works.

Philadelphians Assertive

Mr. Schelling's Fantasy had its premiere in Philadelphia on Feb. 23. In a program remarkable for loud and tumultuous sounds—the first given in New York by Mr. Stokowski since his return from a brief visit to Europe—"A Victory Ball" went one better than the rest. The fantasy is forceful, certainly. It speaks with the free voice of melodrama. It eschews subtleties and deals in broad effects. It conjures up a definite pic-

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Niles and Thalia Zanon.

Soloists: Evelyn Herbert and Betsy Ayres.

Presentations by ROTHAFEL

ture; and bits and fancies, ironic in the context, are successful in evoking atmosphere. "A Victory Ball," dedicated to "the memory of an American soldier," is the latest completed work of the composer. It was suggested by Alfred Noyes' verses of the same title, verses in which the poet attempts, with lamentable results at times, to do in many

Week of German Opera at Manhattan Brings Conclusion of "Ring" Cycle

WITH performances of "Siegfried" and "Götterdämmerung" last week, the German Opera Company at the Manhattan Opera House completed the "Ring" cycle and thus the great work was given in entirety for the first time in New York since 1917, when "Götterdämmerung," sung on Washington's Birthday, brought the last cycle at the Metropolitan Opera House to a close. Capacity audiences were again the rule at the Manhattan during the week; in fact, so successful has the season proved that it is to be extended for a further three weeks at the Lexington Theater, from next Monday evening.

All the stirring music of "Siegfried," performed on Feb. 26 and March 1, exercised anew its full power to charm. In the performance now reviewed, that of March 1, the exultant clamor of the orchestra in the scene at the forging of the sword; the "Waldweben" episode, and the rich love music of the last act, where Brünnhilde is aroused from sleep, were all marked by imaginative power, under the baton of Eduard Moerike, who led his forces with fine authority.

Plaschke as the "Wanderer"

The cast was fortunate in the presence of Friedrich Plaschke as the *Wanderer* and Edwin Steier in a telling impersonation of *Mime*. Adolph Lussmann, who looked appropriately Herculean as *Siegfried*, showed little subtlety or grace in his portrayal of the rôle, and frequently missed the quality of command which belongs by inherent right to this character. Generally, except for a few instances of faulty intonation, his music was correctly given; but his delivery of the "Sword Song" fell considerably short of conviction. On the other hand, he sang the woodland scene with good effect.

Mr. Plaschke inspired confidence as the *Wanderer*, singing in resonant voice, and bringing dignity as well as polish to his impersonation of the rôle. The prophecy to *Mime*, in the Nibelung's cavern, after the three famous questions were put to the dwarf, was richly uttered and full of meaning. Mr. Steier gave the character of *Mime* all its sinister

words what Siegfried Sassoon can do in a few crushing lines. The scene is the notorious Victory Ball when London ushered in the Great Peace with revelry. "Under the dancing feet are the graves," says Mr. Noyes, and "shadows of dead men stand by the wall."

Mr. Schelling starts with a few ultra-ist phrases. There are measures of a Moussorgskyan polonaise. Follows a clatter of castanets and next the strings dally with a theme that suggests Vienna. It is the "fun of the Victory Ball," and marching to drums and war-like alarms come the hosts of the dead. The dance asserts itself again, until ghostly bagpipers drown out all other sounds. There is a long roll on the drums, diminuendo and "Taps" is sounded back stage. This purely descriptive work was received with careful applause, which Mr. Schelling acknowledged.

The Concerto for Piano, Op. 30, of Tcherépnine furnished a vehicle for a brilliant display of the virtuosity of Benno Moiseiwitsch. It was a fine performance indeed, but, because of the nature of the composition, not one inspired or calculated to move the listener. For the rest, Mr. Stokowski's men were in fine fettle, and there was a delightful presentation of excerpts from Lully's works in the Felix Mottl adaptations. Vivaldi's Concerto Grosso in D Minor (Sam Franko's arrangement) was finely played by the string sections, and Mr. Stokowski's orchestration of the Bach Passacaglia in C Minor was given with

better balance but much more loudly than last year.

Tommasini Novelty Charms

The first novelty brought forward by Mr. Damrosch proved to be a really beautiful work based on Gregorian themes, and it was manifestly grateful to the ears of the large audience assembled in Carnegie Hall on Thursday afternoon to greet the conductor upon his return to the helm of the New York Symphony after the mid-season régime of Albert Coates and the visit of Bruno Walter. Vincenzo Tommasini is numbered among the modern Italian composers who are working earnestly for a revival of instrumental music in Italy. His "Beato Regno" is dated 1920-21 and had its premiere at the Agosteo, Rome, in April, 1922. His own note tells that the poem was inspired by visions of primitive Italian painters, especially Fra Angelico, "who loved to represent, against a background of golden sky, choirs of angels and saints singing psalms and liturgical hymns." No program is followed. The impressions left are indefinite; there is a pervading sense of calm beauty, and there is "a background of golden sky" in the golden flow of the music. The treatment of the material is free, but always accomplished with an obvious sincerity and reverence. Tommasini goes back to the primitive harmonists and brings their ultraism to

[Continued on page 34]

afternoon and Saturday night. Of this opera, principals, chorus and orchestra gave a generally satisfactory performance on Saturday night—in fact, much of the singing was brilliant, and Mr. Moerike managed to bring the orchestra through the difficulties of the perplexing score without many serious lapses.

The version sung included the scene in which the three *Norns* are discovered weaving the rope of fate, and also the visit of *Waltraute* to *Brünnhilde*. There was, at the end of the evening, a great demonstration for principals and the conductor, who were recalled many times by an audience which crowded the house to its capacity. Mr. Moerike was inclined to excessive caution in his tempos now and then, but his interpretation, viewed altogether, was full of fire and meaning.

Elsa Alsen's "Brünnhilde"

Jacques Urlus, a stalwart *Siegfried*, gave this rôle its due significance, and the performance was also notable for Elsa Alsen's admirable impersonation of *Brünnhilde*. Mme. Alsen showed remarkable staying power in the taxing music

[Continued on page 38]

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Dear MUSICAL AMERICA:

According to published statements, the Juilliard Musical Foundation has begun to function. The first thing which will undoubtedly arouse comment is that the amount mentioned to have been left by the late Augustus D. Juilliard is given as \$10,000,000. According to the original reports, the amount was said to be between \$15,000,000 and \$20,000,000. Naturally, as I have pointed out before, it is only the interest which is available for the purposes which the late Mr. Juilliard specified in his will and which included the fostering of opera and of the American composer. It has finally been determined to give talented young persons free training in music, but for the time being only those of American birth or citizenship will be eligible.

The conditions are that the applicants must demonstrate their fitness, particularly as the organization is announced as seeking to serve a cause rather than to assist individuals. After application has been made, an investigation will be conducted to determine the merits of the applicant. The amount which will be available for any individual is understood to be limited to \$1,000 and is to be only for one year, which is to cover tuition only—in selected cases more than tuition.

The grants will be paid in eight monthly instalments. Reports are to be rendered monthly to the officer of the Fund, which must be satisfactory to insure further payments. The grant may be withdrawn at any time.

One particular point which will probably arouse criticism is that the Foundation is to direct its beneficiaries where and with whom they are to study. Further criticism will be made for the reason that in the case of a talented student \$1,000 paid in the course of a year will not go very far, if that is to be the limit which the Foundation will give to any individual.

There will be objection with regard to the determination of those who control the Foundation to designate the teachers to whom the student must go, if that student is a beneficiary of the fund.

It is clear, if a talented young person has been receiving instruction from a well known teacher who has been giving lessons for a nominal sum, perhaps free, that it might be necessary for the student to leave that teacher and take up one nominated by the Foundation.

It is obvious that Dr. Noble, who is the executive of the fund, is determined to surround the benefits with all possible safeguards. This is but natural for the simple reason that only really deserving persons of talent and good character are entitled to consideration. One cannot, however, dismiss the impression created by the announcement that Dr. Noble's investigations so far must have made him somewhat pessimistic, for the regulations are certainly of a drastic character.

It is clear from the situation as it stands that all those well meaning persons who direct some music school or musical enterprise which they consider has merit and deserves assistance will be disappointed. It is also clear that many talented persons, even those deserving, will scarcely receive from the

fund the encouragement and support necessary to enable them to continue their studies, all of which will illustrate the serious difficulties which anyone in Dr. Noble's position was sure to encounter.

I refer to the thousands of those whom I would put in the "all but" class, that is, those who have talent, but for some reason are likely to be failures. They are generally young persons, who have undeniable talent but lack application, lack personality. Then there are those who are earnest students and are assiduous in their work but fall short of the ability necessary to insure success. Others again have talent and are hard working, but their personality and lack of general education are such as to debar them from success.

It is this class which provides the tragedies of the musical, art and dramatic worlds. They eat up all those around them, relatives and friends, who are called upon often to deny themselves the necessities of life to support the person who, it is hoped, is destined to a successful career.

Of this class many become teachers. Among the women some get married and that settles the problem. Some drag along a precarious existence and blame an unkind fate and an unappreciative world for their failure. These are the people who have no doubt inundated Dr. Noble with requests for help in the sincere belief that they are entitled to it by the terms of the late Mr. Juilliard's will.

* * *

However broad the scope of the fund may be made, even large as it is, it would be wholly insufficient to meet this issue. Let me give a few instances to illustrate my meaning.

Out of all those who made their débuts season after season at Aeolian Hall and other places here in New York and other large cities, not two per cent ever get anywhere. Now those who are able to raise sufficient means for a début are but a small percentage of those who are ambitious for success and really believe that if they only had some means and a capable manager, they would win out. We see here right away what a small percentage of all those who are striving today for recognition have any chance whatever of success.

Let me take two concrete cases that are among a number that have come to my knowledge.

Here is a young boy of Russian-Hebrew parents. He early shows a certain amount of musical talent, especially for the violin. His parents and friends are poor. They manage to get him a teacher who, perhaps out of consideration for the boy's poverty, charges only a moderate fee for the lessons, yet to scrape that amount together means that the family of that boy and his immediate relatives deny themselves for several years to support the boy, pay for his lessons and give him decent clothes.

During this period, the young fellow immersed in his music, pays little or no attention to his general education, which is neglected. By the time he is fifteen or sixteen and there is hope that now he may begin to earn something at least sufficient to decrease the strain on those who are supporting him, he has reached the ranks of the "all but." He has a certain amount of talent, that is admitted. He has made fairly good progress with his music teachers, but he certainly does not appear to have developed sufficiently his general intelligence so that in the opinion of competent judges he is in line for success as a soloist.

What happens?

He goes into the orchestra of some theater, never gets much further, marries young and soon starts a family but never reaches a point where he is considered sufficiently efficient to become a member even of one of the great symphony orchestras.

A similar instance occurs to me where the boy went a little further, but, disappointed in his ambition, took up teaching at poor prices and so made just enough money to sustain himself, but never enough to enable him to marry and settle down.

* * *

Now let us take another case, that of a young girl who at an early age shows considerable ability as a singer. She has a nice voice and a pleasing personality, but not much intelligence. She has not been particularly anxious to study in school. She has had a little success in home circles. She makes a début in her own town. The local papers are very kindly, on the strength of which she believes that she is destined for the operatic stage as a star—if she could only get a

little money and study for a year or two, or perhaps go to Europe for "atmosphere."

Her teachers have been only fair. She has never realized the requirements necessary for an operatic career; maybe she has a smattering of German or Italian, by reason of the nationality of her parents. She has no particular dramatic ability and when later, owing to the influence of friends, she gets a hearing with some manager of standing and importance, she is entirely heart-broken when she is turned down and told frankly that her equipment is not equal to the requirements. So she takes a church position which she is barely able to hold as she does not read music easily. She is another instance of the multitude of the "all but" and again illustrates the fact that a great deal more than a pretty face and a nice voice are necessary for success in these days.

Another girl early shows some ability as a pianist and is kept at the piano by her parents who see in her a future. First, she studies with a teacher of no particular ability or experience; then she goes to one of the inferior music schools, practises a great deal, but being without much musical feeling and not properly directed, she reaches her seventeenth or eighteenth year where her ambition and personal assurance are in inverse ratio to her musical ability and knowledge. She is another of the "all but" who never get anywhere. Many such take up teaching and in turn do for others what has been done for them.

This is precisely the class that naturally would appeal to the Juilliard Foundation and that will anathematize it unless it comes to their assistance. They do not realize that any such beneficence as that of the Juilliard Fund cannot possibly do more than help those who really have everything to insure success except the necessary means to get adequate, capable tuition and then opportunity to display their talent.

* * *

A case recently came up in the special term of the Supreme Court which bears directly upon this situation. The case was that of two Follies comedians. A well known firm of managers wanted to enforce a contract for their services. The issue was whether these comedians were of exceptional ability, or only of very ordinary ability. Considerable testimony was taken, which turned upon the question of what is called "artistic temperament," though the word itself has become degraded till today it means that those people who have it, while they may have talent, have very bad tempers and a general disposition to make all those associated with them, especially their managers, unhappy by their vagaries and their general irresponsibility.

When a prima donna throws her husband out of the door or out of the window, it is ascribed to artistic temperament. If a tenor comes to blows with a prima donna because she has received two more recalls than he had, it is ascribed to artistic temperament. If a pianist was discovered by his wife to have another lady love, he was generally excused on the score of artistic temperament, and so it goes.

In the course of the testimony that was taken, Arthur Hammerstein, son of the late Oscar, gave it as his opinion that personality with the artist is more than mere talent or voice. He illustrated this by instancing Mary Garden who, he says, has about the worst voice now on the stage, but has personality and so she has been one of the greatest hits in opera ever since his father signed her up many years ago.

On the other hand, there was Lina Cavalieri, said Hammerstein, a beautiful woman with a classic figure and a far better voice than Mary Garden, but not having personality she was not able to get one-eighth of what Mary Garden got per night.

While I will agree with Mr. Hammerstein that personality is a very important element in the success of an artist, whether on the musical or dramatic stage or on the concert platform, I cannot agree with his estimate of Mary Garden. She had not alone personality, but such commanding dramatic and artistic ability that she was enabled, in spite of her vocal shortcomings, to give such a presentation of the characters in which she appeared as to carry all before her.

Mme. Cavalieri, it is true, had a better voice. She was also undeniably a woman of great personal charm but she lacked not so much personality as dramatic ability, or at least she lacked the ability to visualize to an audience the dramatic side of the rôles in which she appeared.

Here we have an instance of what is required to enable a young person am-

Viafora's Pen Studies



It's the Show with the Smile That Wins, Said Viafora as He Came From the Metropolitan Opera House the Other Night and Disclosed the Above Impression of Barbara Kemp as "Mona Lisa." The Artist Desires It to Be Emphasized That He Makes Profound and Apologetic Obeisances to the Shade of Leonardo da Vinci

bitious for success "to put it over," as it is called. Here we have qualities involved, some of which are unquestionably psychic. Lacking these, persons may have great talent, considerable technique, even experience, but they will not succeed with an audience.

There is, too, another element which is distinctly illustrated in such great artists as Kreisler; Paderewski, Caruso, the late Richard Mansfield on the dramatic stage, and others, that is, that they were great outside the particular art in which they shone—they were great as individuals. Then, too, they all had that something which we call imagination, which many of those would be seekers for fame wholly lack, believing that with a certain amount of practice every day they can "get there."

The further we go into the matter the more it is apparent that today, with the standards which are getting higher all the time, the equipment necessary to bring success is so large, so varied that it is only the very limited few who can meet the issue and that it does not follow, because you are enthused with the music of the masters, that therefore you can interpret it to an audience; that it does not follow, because the character of *Juliet* appeals to you, that therefore you can go upon the stage and present that character to the satisfaction of a discriminating public, leaving the critics out of the question.

* * *

A man was said to have declared that anybody might write the laws of the nation, all he wanted was to write their songs. A writer in the *American* tells us that with regard to the songs of the present moment, it seems that they are not likely to be successful unless they are of the fox trot type or contain something about a coon of romantic temperament.

And yet we read that one of the best known English song writers is washing windows in London for a living. He wrote "Don't Go Down the Mine, Daddy," "Farewell, Kathleen" and some other songs known to the vaudeville profession as "Spanish Onions" because they draw tears.

While it is perfectly true that the great mass of the songs that are written, especially in this country, and produced with success, are banal, they have catchy tunes and have one good characteristic—they are nearly all of a domestic and kindly character. They tell of home, of mother, of little ones with blue or brown eyes, of sweethearts, and in this respect, in spite of all that is said about the vulgarity of the popular stuff that is played and sung at the vaudeville and musical comedy houses, they differ from the songs that you hear in the revues and the cabarets in France, Germany and Austria and particularly in Belgium as they do not depend for their appeal on suggestiveness or positive indecency.

* * *

Somebody asked me the other day where Leopold Godowsky was. Godowsky, you know, had reached the height of fame here as a piano virtuoso and teacher, had a large following and suddenly disappeared.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Let me tell his anxious friends and pupils that dear Leopold is in Japan where he is making a killing. Would you believe it?

J. P. Blake, president of the Art Publication Society of St. Louis, has recently heard from him to the effect that he is having the time of his life and will easily clear up \$75,000 in a season.

To those who have considered Japan to be in a condition of abysmal ignorance, so far as what we know as the best music is concerned, this will be surprising.

By the bye, did you know that some two or three years ago, they started a musical paper in Japan? Every now and then I get a copy. I cannot read it but it looks prosperous.

Congratulations and floral gifts flowed in upon Geraldine Farrar the other day when it became known that she was sweet forty-one, which means that she has just reached her prime and has the best years of her career before her. Most artists who have won the exalted position in the operatic world that la Geraldine did have waited till they were fully ten years older before they took to the concert stage and left the glamour of the footlights in the big opera house.

Of Mme. Farrar, it can be said that she had reached a point where she was wise in this that she retired in the full glory of a great popularity with a large following not only in New York but all over the country and had the wisdom then to go on the concert stage where her great experience, her voice still in the fulness of its power, entitle her to all possible success.

Perhaps she was a little impelled to take this course because of her unfortunate experience with the attractive gentleman she married. Perhaps she was disgusted with things mundane when her experiment in matrimony collapsed, but, at any rate, she still enjoys an undiminished popularity. She has the high regard of an army of friends and well wishers and has before her many years in which she can delight the public with her art, her fine voice and her delightful and irresponsible personality.

The announcement of the sale of the artistic treasures left by Enrico Caruso together with his stage costumes and library shows a side of the great tenor's character which few people know anything about. While Caruso came up from poverty, when he began to make money he developed a taste for the artistic and the beautiful, and this has been particularly shown in his wonderful collection of enamels, antique glass, rare bronzes. He also had a fine collection of ancient and modern coins, some that went back to Artaxerxes. Then, too, he had an extraordinary collection of caricatures which he had made of prominent persons and, last, but by no means least, he had a small but very valuable collection of paintings. These included some by Homer Martin, George Inness, Blakelock and other distinguished Americans.

I remember on one occasion when I had luncheon with Caruso and some friends, how he took us up to his fine apartment at the old Knickerbocker Hotel and showed us some of his treasures. These included several rare little watches, one of which he said had been the property of Marie Antoinette at the time of her execution.

This wasn't the first watch which I had been shown, as having belonged to Marie. The distinctive character of the collection at the time was that Caruso had evidently with unerring taste picked out articles not merely because they were artistic or expensive but because they had some historic association.

The average person's idea of a successful tenor is that of a man who sings beautifully, is very popular, makes a great deal of money, has any number of love affairs, possesses a wonderful villa in his native land, throws his money about recklessly and generally dies in abject poverty. Not so with Caruso. He saved a great deal of his money in later years, though he was very generous especially to those who had helped him in his early struggles. He took particular delight in surrounding himself with beautiful art objects which, as I said, had what the newspapermen call "A story" attached to them.

Mabel S. Ewer reminds me that in a recent article where I spoke of women's

orchestras in this country, I had omitted mention of the Women's Symphony Orchestra of Philadelphia, of which she is the president.

This orchestra, it seems, was organized as late as November, 1921. The first season it gave fifteen successful concerts. The orchestra is proud of the fact that it paid all its bills and had a substantial sum in the treasury without any backers or sponsors.

The orchestra consists of fifty-five professional musicians. The wood winds and brasses are complete. The orchestra is now in its second season. Besides concerts in Philadelphia it has given concerts all over New Jersey and Pennsylvania.

It gives me great pleasure to refer to this very worthy organization whose success emphasizes the point that I made long ago that it is possible to have orchestras of women who play as well as most of the men can. Furthermore, years ago, I insisted that we have women in this country, fully competent to conduct an orchestra. In that connection I always referred to that great artist and noble woman, the late Maud Powell.

There are some good people who still believe that it is necessary for our young people to go across the ocean for a musical education, particularly if they aspire to be what is called finished. This conviction is based on the idea that we really have no first class musical schools or conservatories in this country and that if we have, their activities cease during the summer.

As a matter of fact, many of our leading musical institutions carry on summer master classes of the highest character. Take for instance the Chicago Musical College, of which Felix Borowski is the president. Last summer they had nearly five thousand professionals, teachers, singers and advanced students enrolled for study. The artists engaged were all of the highest distinction. One of the great troubles with us Americans is that most of us do not know what is going on in our own country.

To give you an idea of our progress in the way of musical knowledge and culture, let me tell you that a man who occupies a very prominent position in the musical world writes me that he has just returned with his wife from the Pacific Coast. They heard Rachmaninoff in a recital at San Diego, but his program was of interest only to non-musical people. He refers to the fact that the leading San Francisco papers scored him for the program, which he had also played there.

Gabrilowitsch was also criticized for his program when he gave a recital at Sweet Briar College in Virginia. Fault was found with the program on the ground that it was altogether too simple. They expected heavier meat.

Rudolph Ganz told me something on the same line some years ago when he said that on several occasions he had found that the people in some of the smaller towns he had visited were prepared for much better music than he thought, and he had been surprised to find so many appreciative of the very best.

Right in line with this comes Alfred Cortot, noted French pianist, who in a recent article in a Paris publication, expresses his admiration of America's progress in musical taste. He praises musical conditions in this country and berates the indifference of his compatriots who have made no effort to bring music to the people. In Europe, he writes, artistic questions are dealt with according to the traditions of aristocracy, while in America music has been successfully democratized. No matter to what class of society they belong, Americans, he says, have a real gift for music, an acute sense for rhythm, in which they excel, and a lively taste for melody in which sentimentality has a part. It is quite true, he says, that you will find the latest ragtime and fox trot but they will be on the shelf with a Polonaise of Chopin played by Paderewski or a Beethoven melody sung by McCormack.

It is certainly a sign of the times when we see Mayor Hylan's Committee of Women, of which Mrs. William Randolph Hearst is chairman, holding a meeting to further the Americanization of music. At that meeting two opera stars, American born and American educated, demonstrated how strong an appeal singing in English has for a representative New York audience. The two artists were Marie Tiffany and Myrtle Schaaf. The

meeting resolved to aid the movement for the giving of opera in English.

Mayor Hylan deserves credit for being the first New York Mayor to see the value of work which can be accomplished by a committee of prominent women under distinguished leadership. In this work, the Mayor has been supported by his Chamberlain, Philip Berolzheimer, and also by the President of the Board of Aldermen, recently Acting Mayor, Murray Hulbert. Mr. Hulbert for years has been prominent in giving all possible support and countenance to any worthy musical undertaking, especially when it was in the way of music for the people.

By the bye, Hulbert extended an official welcome to the Winnipeg Male Voice Choir of seventy-five members, representative of the business and social ranks in Winnipeg. The organization at its concert showed distinctly what can be accomplished by business men who have an interest in music. It certainly was enterprising on their part to come 3000 miles to New York to spread the gospel of good cheer and to demonstrate that music is the universal language. This choir is so good that it can stand on its own merits and can be judged from a professional and not merely from an amateur point of view.

When the Society of the Friends of Music, with Artur Bodanzky, gave a concert the other afternoon at Town Hall and repeated Mahler's "Das Lied von der Erde," a symphony with tenor and contralto solos, it prepared a surprise for the late-comers. This it did by locking the doors as soon as the "Lied" began. No one was allowed to pass in or out. Very soon the lobby in front of the box office was jammed. People pounded on the doors. They stormed the box office. The manager of the hall said that he had no discretion in the matter as the Society had rented the place and so had a right to give any orders.

It is well that late-comers should be prevented from interrupting a serious performance, whether of a symphony or opera or concert, until there is an intermission or an opportunity for them to

enter without disturbing those who are already there.

At the same time, the problem is not quite so easy as it looks. Owing to the congestion in our streets, it often happens that it takes pretty nearly half an hour for people to get a few blocks to reach the opera house. Those who go in their automobiles consider that they have allowed reasonable time to get there before the curtain goes up, yet they find themselves so held up by the traffic that it is fully five or ten minutes after the opera is started before they can manage to get in. The same holds true for some of our music halls. In fact, the condition of street traffic in New York today especially between half past seven and half past eight is such that those who want to be on time must allow from twenty minutes to half an hour more than was necessary a few years ago.

On West Eightieth Street, there are two ladies who do not love one another, yet they live in adjoining apartments. The reason is that one lady, Mrs. Adele Rosenthal, is musical. The other lady, Mrs. Anna Dodge is not.

Mrs. Rosenthal plays the piano. She also it seems teaches. When Mrs. Rosenthal's piano begins to play, it arouses wicked thoughts in the bosom of Mrs. Dodge, who finally was so exercised that she determined to start opposition with a dishpan, whereupon Mrs. Rosenthal rose in her wrath, went to court and caused a summons to be issued.

Magistrate Levine of the West Side Court was the Solomon appealed to. He dismissed the summons. His verdict was worthy of Solomon. He directed Mrs. Dodge to go to work to learn to appreciate music. He also explained to her how much worse it would be if Mrs. Rosenthal instead of playing a piano, played a saxophone, says your

Mephisto

Gallo Company, and Trio of Notables, Provide Rich Fare for Los Angeles

Sold-Out Houses Greet San Carlo Opera Forces—Paderewski in Two Recitals—Zimbalist with Rothwell Orchestra—Artur Schnabel Heard—Local Clubs and Artists Active

By BRUNO DAVID USSHER

LOS ANGELES, CAL., March 3.—Sold-out houses marked the latter part of the two weeks' season of the San Carlo Grand Opera Company, which, under the local direction of Impresario Behymer, has done record-breaking business, due largely to the higher standards of principals, chorus and general investiture, as compared with last year.

Three eminent artists, Paderewski and Artur Schnabel, pianist, and Efrem Zimbalist, violinist, were presented with signal success in southern California communities recently under the Behymer management.

Paderewski played two great programs here on the afternoons of Feb. 21 and 22. Even the stage was crowded at the second recital to meet demands for tickets. The artist received the honorary degree of Bachelor of Music from the University of Southern California on Feb. 22.

Zimbalist made a strong impression in the Beethoven Violin Concerto, as soloist with the Philharmonic Orchestra. The audience received him cordially. Conductor Rothwell's orchestral selections were the "Jupiter" Symphony of Mozart and "The Sirens" by Gliere.

Grace Wood Jess appeared with the American Music Optimists recently, singing American folk-songs in costume. Songs and a sonata for piano by Charles Marsh, of Redlands, were also given. W. H. Neidlinger, composer, spoke on "Principles of American Music."

Hollywood Orchestra Heard

Many persons were turned away when the Hollywood Community Orchestra, Jay Plowe, conductor, gave its second concert of the season before an enthusiastic audience in Hollywood High School auditorium on Feb. 20. Mrs. J. J. Carter,

moving spirit of last summer's open-air symphony season at Hollywood Bowl and president of the orchestra, was presented with a purse, which, including pledges, will enrich the community music fund by almost \$1,000, as Mrs. Carter dedicated the purse to community expenditures.

The Hollywood Woman's Club gave an interesting program at its concert on Feb. 23. Hugo Kirchhofer was the conductor and Carl Gantvoort, baritone, the soloist. William Tyroler accompanied for Mr. Gantvoort and Inez Jacobson for the club.

John Smallman, baritone; Gertrud Auld Thomas, soprano; Winifred Hooke, pianist, and Mrs. Lorna Gregg and Mrs. M. Hennion Robinson, accompanists, gave a delightful program on Feb. 24 before the Dominant Club, an organization of professional musicians.

FORM NEW GLEE CLUB

College Women Graduates Organize Chorus in New York

The College Women's Glee Club is a new organization formed in New York, with Nelson Coffin as conductor, and the plans have developed to so advanced a stage that preliminary rehearsals have already begun, with a chorus of seventy-five members.

Many thousand invitations to join in the formation of this club were sent out in January to college women graduates in New York, and the response has been so enthusiastic that the organization is beginning its career with every promise of success. Membership will be of two classes—singers and associate members.

Mrs. Wilson F. Smith, a graduate of Vassar, is the chairman of the organization committee. Mrs. Mark Huntington Wiseman of Smith is the secretary and Katherine Wolff of Swarthmore the treasurer.

Neurotic Composers and Hebrews in Music of Today



WAGNER and Houston Stewart Chamberlain are responsible for the idea, hidden earlier in Count Gobineau's writings that Hebrews poisoned the atmosphere of European or, more correctly, Aryan music by their Semitic accents, lamentations and exotic utterances. Wagner, not knowing anything about the real Hebrew religious music, which contains melodic treasures of the highest order, described it gracefully as "Gegurgel, Gejoddel, Geklapper."

Many musicians in Europe now add to these anti-Jewish accusations another, namely that composers of Hebrew race or descent are chiefly responsible for the so-called "ultra-modernism" in music. Such ideas are often met with, either frankly outspoken, in continental Europe particularly, or read between lines in certain writings about contemporaries. But they belong to the world of legends. First of all, "pure types" exist neither in anthropology, nor in human psychology. Secondly, music composed by Spaniards, Slavs or Hungarians is vastly more exotic and racially characteristic than music composed by Hebrews, generally speaking.

Two of the greatest Hebrew composers of bygone times, Mendelssohn and Rubinstein, were apostles of classicism in Germany and Russia, respectively. They were even "plus royalistes que le roi" because in their time romanticism was in flower and the Wagnerian ultra-romantic storm had begun to rage. Again, if you take the leading figures among the bitter young extremists you will find that Stravinsky, five out of the Paris "Six," Bartok, Casella, and Malipiero are not of the Hebrew race.

The Place of Schönberg

Now, someone will ask: What about Arnold Schönberg, the Austrian-Hebrew composer who has influenced all of his strongest contemporaries by his harmonic ideas, by his experiments, by the force of his musical authority and self-confidence?

Well, Arnold Schönberg, with all his extremism, is a typical representative of the western, that is continental European Jewry, hysterical, neurotic, assimilating and accentuating ideas and feelings adapted from its neighbors. Schönberg plays in music the very Hebrew rôle which was played by Mendelssohn, Meyerbeer and Rubinstein, and I am sorry to say that this rôle does not at all consist in bringing into European art an original or exotic note. It tends only toward accentuating, sharpening, or giving a sometimes overtaxed expression to dominant feelings and spiritual tendencies of the composer's contemporaries. The set and stubborn classicism of a Mendelssohn is as much a product of a typically Hebrew over-emphasizing of the points of artistic creed as the biting extremist outbursts and experiments of a Schönberg.

Once, *en petit comité* at some luncheon, long before the bombshell of "Pierrot Lunaire" exploded at the International Composers' Guild concert, I was talking about Schönberg with those excellent musicians, Hugo Riesenfeld and Josiah Zuro. Mr. Riesenfeld, who was a schoolmate and intimate friend of Schönberg in Vienna, told us about his beloved occupation, which Schönberg named "Ak-korde verbiegen." The young man found pleasure in improvising and "curbing the chords," making them uncommon by mutilation of normal harmony.

I am perfectly sure that Schönberg did this in most instances in absolute sincerity, pushed by his peculiar and very advanced hearing, which Carl Engel, in his recent excellent lecture, termed "the second hearing."

Neurotic in Type

H. E. Krehbiel evidently feels the whole harmonic creation of Schönberg to be nothing but a sheer "Ak-korde verbiegen"—business—when he quotes the late James Huneker's brilliant characterization of Schönberg as a "decomposer." One must admit that his musical thought and experiments used more negative means than constructive ones, more musical acid which is a corrodent of old harmony and form, than building material. Schönberg's creation is of strong neurotic type; there is a biting, sometimes cruel tendency and wish to disturb and sweep away the stagnant sea of patterns and clichés to which our existence is confined.

And yet we may be in great doubt whether Schönberg is a true and representative extremist! We are not at all sure that "Pierrot Lunaire" belongs to the coming type of musical creation.

By LAZARE SAMINSKY

IN this article, the fourth in a series on contemporary music and its tendencies written by Lazare Saminsky, Russian composer, at the invitation of "Musical America," the author pays his respects to Schönberg and comments interestingly on the work of Milhaud, Manuel de Falla, and Emerson Whithorne. And in doing so he gives more than an inkling of his own artistic creed—which is of particularly timely interest in view of the fact that Mr. Saminsky's Second Symphony, entitled "A Symphony of the Summits," is to be performed by the New York Philharmonic Orchestra, under Willem Mengelberg, at the Metropolitan Opera House on Sunday afternoon, March 18.

impressionistic, it has nothing to do with the coming graphic tendencies, to bring design and construction, the gray definite line into music and do away with the muddy and cheapened impressionism. The instrumental background of "Pierrot Lunaire," sometimes amazingly descriptive, sometimes hysterical, is subordinate to this ultra-impressionistic conception of the whole. But the enormous nervous strength, the purely Oriental drunkenness with the wine of sounds and words—a certain Dervishism—makes the whole thing powerful and convincing.

A Weird Descriptive Force

Pitts Sanborn made an enlightening remark about the instrumental web of "Pierrot Lunaire" reminding him of El Greco. Indeed, one feels here the same mixture of wisdom and cruelty, suffering and beatitude which are written on the old, white, parchmentaceous hands of El Greco's portrait of the cardinal-inquisitor (in the Goya-El Greco corner-room in the London National Gallery).

Still, by no means do I mean to assert that the power of "Pierrot Lunaire" is only a neurotic one. The listener's soul is not only disturbed and affected by outbursts of a hysteric creator, but also

[Continued on page 45]

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Darius Milhaud Composes Volume of "Child-Poems"

Distinguished Member of "Group of Six" Sets Five Texts by Tagore—Sacred Songs of Interest to Church Soloists—"Fantasia Batica," an Ambitious Work by Manuel de Falla, and Eight Pieces from Moussorgsky's Pen Among Issues for Pianists—Budget of Part-Songs for Women's Choruses—"Folk-Songs of Many Peoples."

By SYDNEY DALTON

THE recent visit of Darius Milhaud afforded the only opportunity America has had of coming into personal contact with one of the well advertised "Group of Six" that has been muddying the peaceful waters of the musical stream with its strange doings. And with his departure we are still left undecided as to what it is all about. Paris has always been a fertile field for new art "schools," many of them deliberately planned to be different and eccentric, springing up like mushrooms and dying as quickly. Whether the group to which Mr. Milhaud has attached himself will prove to be one of these delicate, short-lived movements is yet to be seen.

In the meantime, Mr. Milhaud has come and gone and by way of a little remembrance has left behind with one of our publishing houses a volume of "Child-Poems," for which the distinguished Indian writer Rabindranath Tagore has supplied the texts (*Composers' Music Corporation*). Despite its title, there is nothing of the simplicity of childhood to be found in the music. This set of five numbers, "When and Why," "Defamation," "Paper Boats," "Sympathy," and "The Gift"—starts off with the delightful little prose-poem, beginning "When I bring you colored toys, my child." While comparisons are said to be odious, one can not forget the very beautiful setting of these words that was made by an American composer not so long ago, a setting that brought out all their color and delicate charm. Mr. Milhaud, in this song and the four that follow it, has wrapped Tagore's thoughts in a multiplicity of dissonance that is without relief by anything so commonplace as a good homely major or minor triad and seldom by one of the recognizable dissonances of everyday musical speech.

It may be, as some contend, that Mr. Milhaud and his small band of earnest music makers, are leading us along the paths of the future. However that may be, it would seem that, shorn of their mere "differentness," these songs are lacking in real musical inspiration, and when all is said and done that is the foundation upon which musical immortality is based.

AMONG the songs whose appeal is more direct, relying upon simplicity of melody and more familiar turns of harmony, is Harvey B. Gaul's "South Carolina Croon Song" (*Oliver Ditson Co.*). Mr. Gaul says in a footnote that it was sung by an old mammy on a South Carolina plantation on the Back River. It is a fascinating little tune with a strong Negro influence about it, well harmonized and exceedingly singable. It is for medium high voice. Of the same genre is Lily Strickland's "Me an' Mah Pardner," also a Ditson publication. This song bears a strong resemblance to the same writer's "Mah Lindy Lou," which has been deservedly popular with singers. It is of comfortable range for high and medium voice. Miss Strickland's "My Lover Is a Fisherman," from two "Songs from India," shows the same easy melodic flow that most of her compositions possess. It is a tender little

love song that should make a success. The dedication reads to Olive Kline. The composer is also the author of the words in both instances. Another output of the Ditson press that calls for a word of commendation is "The Oak-Tree," by Edward Ballantine, the text translated from the Greek by Lilla Cabot Perry. There is considerable imagination here, both in the music's reflection of the meaning of the words and in rhythmic and harmonic outline. Mr. Ballantine handles successions of chords of the seventh skillfully, obtaining an effect that has color and significance. For high and medium voice.

A song that has something of the mellowness of an English landscape is Easthope Martin's "Wayfarer's Night-song," number two in his "Songs of Open Country." (*London: Enoch and Sons*). There is a dreamy smoothness about it that appeals. Frank L. Waller's "At the Eastern Gate" (*Composers' Music Corporation*) gives the singer much scope, with an optional B-flat in a presto ending. At the same time, it is a musicianly work, and makes demands on both the singer—it is best adapted for male voice—and the accompanist. Homer Grunn's "Florimel" is something of a glorified ballad, dedicated to Mme. Schumann Heink. It builds up a well-sustained climax on a high A. Mr. Grunn, fortunately, does not allow his song to become cheap or trite. It is well handled. John Barnes Wells has a happy knack for humorous little encore songs that possess a touch of imagination and freshness in both words and music. Two further examples of his ability in this kind are at hand. They are called "Two Little Magpies" and "Thumb Marks." The words of the latter, which is the better song of the two, are from "Ballads of Immorality," author unnamed. One suspects Mr. Wells of having written them also (*Boston Music Co.*).

Two sentimental English ballads, full of the "heart interest" that is an essential part of compositions of this type, are "There's a Whisper in the Air," by May H. Brahe, and "The Rose God Gave to Me," by Jack Thompson (*London: Enoch and Sons*). There is nothing about them that calls for special comment, save to say that they run true to form and are neither better nor worse than the average ballad. Vincent Morgan is the composer of three songs called "Immortal Love," "Into the Garden" and "My Own Wild Rose" (*Emrys Music Co., Los Angeles*). They have conventionally pretty melodies, but lack imagination in their accompaniments. Clarence Olmstead has written another of his extremely melodious songs in "Deep in My Heart" (*G. Schirmer*). His compositions

are in a popular vein, which should find an outlet in light opera.

THERE are several interesting numbers among recent additions to the list of church solos—a class of composition not over well supplied with material of the first rank. Mark Andrews has edited Beethoven's great "Song of Penitence" in a manner that is of real aid to both singer and accompanist. In the voice part Mr. Andrews has indicated phrasing, nuance and tempos, and he has clarified the accompaniment by indicating appropriate registrations for the organ. It is for high voice ranging from E to G (*G. Schirmer*). From the same press comes Oley Speaks' "Hark! Hark, My Soul." It has the tunefulness that is characteristic of the songs of this writer. The accompaniment is effective for organ. Published in three keys. Of much melodic appeal is Bertrand-Brown's "Be Not Afraid" (*Boston Music Co.*). It is short—three pages in length—and well written, with words by the composer. Teresa del Riego's "Art Thou Weary?" makes greater demands upon the singer and in its climax is vocally effective, but withal it possesses little inspiration. It has obligatos for violin and cello. From the same press (*Oliver Ditson Co.*) there is Florence Turner-Maley's "God, Grant Us Repose," a short melody that has about it a well-marked religious spirit; the sort of song that makes a popular church number. Mary Fromeyer's Ave Maria" (*Willis Music Co.*), with English words appropriate for the Protestant service, appeals to the emotions. It is singable. Published in three keys, with violin obligato ad libitum. A song that reflects the spirit of Easter is John Prindle Scott's "The First Easter Morn" (*G. Schirmer*). This is skillfully written, as Mr. Scott's songs usually are, with a nice blending of the narrative and lyrical styles. It is worthy of the attention of church singers.

PIANISTS whose technical equipment is such that they can approach with confidence the most formidable difficulties will be interested in Manuel de Falla's "Fantasia Batica" (*London: J. and W. Chester, Ltd.*). Not only is it a work that is unrelentingly difficult throughout its twenty-five pages—almost running the gamut of digital ingenuity—but it is written in a modern idiom that accentuates its complexity and demands patient application to uncover its musical content. It is full of original ideas and unexpected figures; of flashing bits of color and ear-testing dissonances, and with all its aspect of unfamiliarity, it bears the stamp of sincerity. Mr. de Falla has not desired merely to startle or exhibit his cleverness; he has spoken musically, even though his language is far from being colloquial. The work is dedicated to Arthur Rubinstein, an artist whose virtuosity and understanding should imbue it with meaning.

The piano compositions of Moussorgsky are not as well known in America as his songs. Interest will therefore attach to a volume of eight pieces which is fresh from the press (*Boston Music Co.*). They are edited by Henry Clough-Leigher and range from moderately easy to moderately difficult. The titles are "Impromptu Passion," "Niania and I," "The Old Castle," "The Market Place at Limoges," "Crimean Impressions," "A Tear," "The Seamstress" and "At the Village." None of this is great music, some of it is salon music, but all is interesting, and not a little is beautiful. Moussorgsky's musical personality is as individual as that of Brahms, for example, and even these stray pieces affirm it.

Book two, containing eight of an edition of Sixteen Technical Etudes by Moritz Moszkowski (*Arthur P. Schmidt Co.*) has a happy blending of musical and mechanical ideas. Repeated notes, demanding lightness, octaves, arpeggios, intricate figures and varieties of touch: legato, leggiero and staccato are dealt with musically. They are moderately difficult and make excellent teaching material that is, at the same time, of musical worth.

"In Arcady, Four Visions of Phantasy-Land," by Lewis Anthony (*London: W. Paxton and Co.*) is a mixture of commonplace and fairly interesting music, with the former predominating. A few of Mr. Anthony's ideas will ap-

peal to amateur pianists of modest attainments. The first number, "Pan's Ball to the Flowers," begins rather well, but the succeeding piece, "The Spirit of the Silent Pool," is ordinary. The best of the four is the last, "Hail, King Puck!" a bright and playful little fancy. George Eggeling's "Seven New Octave Studies" (*Arthur P. Schmidt Co.*) a sequel to his "Eighteen Melodious Octave Studies," contains good teaching material, treating the intricacies of octave playing as exhaustively as could be expected within the limits of twenty-three pages. These studies have musical interest, which enhances their value.

A COLLECTION of two-part songs for sopranos or soprano and alto, conveniently bound together in one volume, contains original compositions and arrangements. It is the second volume in Schmidt's "Collection of Two-Part Songs" (*Arthur P. Schmidt Co.*). They are particularly adapted to the needs of choruses seeking numbers that are both effective and easy to sing. There are fifteen pieces in the collection, most of them by American composers. Among the arrangements are Schubert's "Serenade" and one of Beethoven's Minuet in E Flat, done smoothly by Gena Branscombe. A budget of arrangements for three-part women's voices (*Oliver Ditson Co.*) include three by Victor Harris, whose work as an arranger is always skillful and effective. They are "Volga Boatmen's Song," "Were I a Gardener" by Chaminade and Rimsky-Korsakoff's "Song of India." There are also "Who Did Swallow Jonah?" a Negro spiritual, arranged by Daniel Protheroe, Charles Wakefield Cadman's "The Heart of Her," done by Philip Greeley, and "Goin' Home," the words and adaptation by William Arms Fisher, based on the Largo of Dvorak's Symphony "From the New World." The popular Irish melody "Would God I Were the Tender Apple Blossom" has been arranged for four-part female chorus by Adolf Weidig (*Clayton F. Summy*) and is effective in this setting. Lucien G. Chaffin has made a similar arrangement of a melodious and striking song by Addison F. Andrews called "For You" (*Oliver Ditson*).

VOLUME two of "Folk-Songs of Many Peoples," compiled and edited by Florence Hudson Botsford (*New York: The Woman's Press*) is an imposing addition to the literature devoted to this fascinating subject. With this collection Miss Botsford completes a work that has extended over a period of twelve years, begun in southern Europe and finished in America, as she relates. In the introduction she makes some interesting comments on the subject of folk-music and its influences. "Apart from interest to folk-love students and music lovers," says Miss Botsford, "these more than 300 songs of the people, interpreted by over three-score American poets, should have a peculiar value for our foreign-born citizens. The music is their own, but the voice is the voice of America. Through this voice they may learn how lovingly the English word lends itself to songs of home and the heart, of meeting and parting, of May time and mating, to the beat of the oar, the lilt of the dance, perpetually recurring themes the world around." And to the young American composer seeking inspiration in the songs of the people she says: "They will not be limited to aboriginal Seminole or Sioux motifs . . . but they may draw from the invisible bundles of as many as sixty races living in America, whose voices are to be heard around the melting-pot." There is added interest in the work through the inclusion of the original words with the English translations.

Goodson Plays with Orchestras Abroad

In the last two months, Katharine Goodson, English pianist, has been requested to play the Tchaikovsky Concerto on three different occasions under three distinguished British conductors. These include an appearance under Albert Coates in Queen's Hall; in the Royal Albert Hall Concert series under Sir Landon Ronald, and in a Manchester concert under the baton of Sir Henry Wood. Miss Goodson has been booked by her American manager, Catharine A. Bamman, for a number of appearances with orchestra on her seventh tour of this country next season.

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New Organization Projects Autumn Series—Many Events in Week

By Charles A. Quitzw

SAN FRANCISCO, CAL., March 3.—Further developments in connection with the projected series of operas to be given Sept. 26 to Oct. 11 under Gaetano Merola's direction, in the Civic Auditorium, culminated in the formation of a body known as the Opera Association of 1923, at a meeting of public-spirited citizens and music-lovers at the St. Francis Hotel, on Feb. 26. The executive committee consists of Mayor James Rolph, Jr., Supervisor Emmett Hayden, Mrs. O. C. Stine, Mrs. William Fitzhugh, Mrs. M. C. Sloss, Mrs. James R. Miller, Mrs. Timothy Healy, Mrs. Marcus Koshland, Mrs. Ernest S. Simpson, Mrs. William H. Mills, Edith Livermore, Albert Bender, Horace Clifton, Judge George Crothers, Charles K. Field and Timothy Healy. Gaetano Merola will be director, Selby C. Oppenheimer business manager, Timothy Healy chairman, and Mrs. James R. Miller secretary-treasurer. It is estimated that \$70,000 will cover the expenses of the season. Efforts will be made to secure 700 subscriptions of \$100 each, equal value in tickets being given therefor. Several hundred persons have already indicated their willingness to subscribe.

Eleventh-hour opera-goers found seats and standing room sold out at the Curran Theater when Fortune Gallo's San Carlo Opera Company opened there with "Madama Butterfly" on Feb. 27. The close attention and warm enthusiasm of the audience demonstrated that the Puccini work has lost none of its charm for San Franciscans. Though the keenest interest centered about Tamaki Miura in the title rôle, Romeo Boscacci as Pinkerton, Mario Valle as Sharpless, and Conductor Aldo Franchetti received their full share of applause in the two curtain calls which followed the first act. Anita Klinova was a successful Suzuki and di Basi as the Bonze, Curci as Goro, and Cervi as Yamadori, handled their parts ably.

Artur Schnabel, pianist, created a profound impression when he appeared with the Chamber Music Society of San Francisco at Scottish Rite Auditorium, Feb. 20. Though differing in style and temperament, Mr. Schnabel and Louis Persinger met on the common ground of serious musicianship in a memorable reading of Brahms' Sonata, Op. 108, for piano and violin. Paul Roussel's B Minor Quartet proved lacking in musical substance.

Sound and earnest artistry on the part of all performers was evident in the Schumann Quintet, Op. 44. The players were given an ovation.

A Beethoven program was presented by the Symphony at the Curran Theater on Feb. 23. At the close of three movements of the Ninth Symphony (the fourth having been omitted for lack of the necessary chorus), Mr. Hertz was recalled three times, and even then the rising of the orchestra failed to still the tribute to his directing. Concertmaster Persinger's performance of Beethoven's Violin Concerto resulted in his being brought to the platform five times to bow his acknowledgments.

The People's Symphony under Alexander Saslavsky gave its sixth educational concert at Scottish Rite Auditorium on Feb. 23. Goldmark's "Rustic Wedding" Symphony, Thomas' "Mignon" Overture and Strauss' "Roses from the South" Waltz comprised the orchestral portion of the program. Grazia Carbone, contralto, was heard in a group of three songs accompanied by string orchestra.

Stanislas Bem, of the faculty of the San Francisco Conservatory of Music, presented his pupil, Emmett Rixford Sargent, in a cello recital at the St. Francis Hotel on Feb. 23. Proficient technique and evidences of the warmth of tone characteristic of Mr. Bem's own playing were disclosed.

The Pacific Musical Society celebrated its thirteenth anniversary with a concert in the Fairmont ballroom on Feb. 23. Participants in the program were Josephine Holub, Margaret Avery, Mrs. H. C. Barthelson, Mrs. Philip V. Hein, Mrs. David Hirschler, Isabel Arndt, Katherine Ostrander, Anna Morse, Mrs. Charles Cross, Mrs. Abraham Levin, Edna Horan, Hazel Nichols, Melva Farwell, Mrs. G. W. Farwell and Abraham Levin. An opportunity to hear the "Gipsy

Songs" of Brahms and the "Spanish Love Songs" of Schumann was provided by Hermann Genss at Sorosis Club Hall on Feb. 21. Ruth Mullen, soprano; Flora Shennan, contralto; Albert E. Gross, tenor, and William Morgan, bass, in the Brahms, and Hazel Wood, soprano; Myrtle Wood, contralto, with the same tenor and bass in the Schumann, provided a remarkably smooth performance. Maximiliano Lorenzini and Don Cameron, baritones, were heard as soloists. An appreciative audience entirely filled the hall.

Florence Easton, Metropolitan Opera soprano, was heard at the Alice Seckels Matinée Musicale of Feb. 26 at the St. Francis Hotel. Ralph Leopold, accompanist, was heard in solo numbers.

Arthur Conradi, violinist, and Mabelle Sherwood Willis, pianist, provided the Sunday afternoon program, Feb. 25, in the Fine Arts Palace.

A contest for young musicians of Northern California will take place at Sorosis Hall, San Francisco, on March 24, under the auspices of the California Federation of Music Clubs. Mrs. Lillian Birmingham, president, and Olive Hyde of the S. F. Musical Club, will be in charge. The contest will be open to violinists, pianists and vocalists. The California Federation has provided two prizes of \$75 and plans to take the winners to the contest of the National Federation of Music Clubs at Asheville, N. C.

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Reports of second concert verbatim

ATTENTION TO EDNA THOMAS!

Now at last there is a singer who knows what she can do, and does it superbly. Edna Thomas, from Louisiana, knows how to sing negro spirituals and the songs of her own State; she does not bother with conventional groups of old Italian and French and German lieder. She sang at the Belmont Theatre last night, and though it was only her second recital, the house was sold out early.

Of course she is an extremely pretty young woman, with charm and real personality, which she puts over without obvious effort. And she explains in a seductive southern accent just how she collected many of her manuscript songs.

For the calls of "Ti Marchands of New Orleans" there was the intricate patois of Spanish, French and African exquisitely carolled. Also Miss Thomas wore a beguiling jade gown of the 1840 period, which was certainly no disadvantage. Her Creole negro songs, of which "Ai Suzette" was requested, as was "Toucoultou" had the variety of color and—if there is such a thing—vocal pantomime. Edna Thomas should be popular, for she is a fine artist, and an original one.—*N. Y. Evening Mail.*

Edna Thomas, that genuine artist, drew a crowd for her second recital of old Southern and Creole folk-songs. She elicited superlatives from more than one reviewer after her first appearance in January, and a second hearing intensifies and augments the impression she made before. To hear her sing the languorous "Ai Suzette," as she sang it last night, is to have heard one of the loveliest things American music has produced. Her program is full of treasures, and her magnetic personality and fine voice set them off to the fullest advantage. It was an evening of rare charm and memorable beauty.—*N. Y. World.*

EDNA THOMAS AGAIN

Looking exceedingly pretty in her varied costumes and describing the numbers of her program with great piquancy and interest, did Edna Thomas, mezzo-contralto, give another recital of Southern music last night. There were two groups of spirituals, sung in a voice of pleasing quality. Four street calls of the little New Orleans chimney sweeps and vendors and some dozen Creole negro songs, rendered in a patois that Miss Thomas, who herself comes from New Orleans, explained was caught up by the colored servants of the Creoles from their masters. A large audience filled the theatre and greeted the singer with much applause and many flowers.—*N. Y. Sun.*

Edna Thomas, from Little Ol' N'Orleans, gave another of her inimitable recitals of Negro Spirituals, plantation and Creole Negro songs last evening to a charmed audience. Miss Thomas is working in a unique field and her fine musical feeling and culture are big aids in her harvesting results. Her explanation of the songs is appealing and her singing extremely artistic. Her performance lacks the touch of artificiality so often associated with this type of entertainment.—*N. Y. Evening World.*

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Musical America's Open Forum

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Asks for Fuller Information from the Juilliard Musical Foundation

To the Editor of MUSICAL AMERICA:

In a recent letter, published by an important New York daily newspaper, I ventured on a few suggestions, prompted by a statement issued by the Juilliard Musical Foundation. I suggested, more particularly, that, before committing themselves irrevocably to a plan for the employment of the \$15,000,000 bequeathed by the late Augustus D. Juilliard for the advancement of music in America and American music, the administrators of what may prove to have been a beneficent legacy should publish the details of their project and submit it to discussion. I also hinted that the unquestioned respectability of the gentleman who appears to control those Juilliard millions, might, of itself, not wholly warrant blind belief in his ability to gauge and determine the needs of American musicians and American music lovers.

Since writing the letter to which I refer, Dr. Eugene A. Noble, secretary to the Foundation, has most courteously obliged me with a long interview. So far I have refrained, although not asked to do so, from making known what he assured me were facts which explained the delay in the formulation of his long-expected plan—the plan which, let us hope, will not be announced suddenly as fixed and unchangeable. For, though nominally a private matter, the Juilliard Mu-

sical Foundation is of national significance.

For reasons not revealed, a new statement was issued yesterday by Dr. Noble. It adds nothing of a clear and vital character to the vague information vouchsafed in preceding pronouncements, and it does not make known some interesting truths which, out of deference to Dr. Noble's possible sensitiveness, I have not published yet.

In Dr. Noble's latest statement, we are told this and that with regard to the wishes and stipulations of the late Mr. Juilliard as to the general purposes of his legacy. But we have not been favored to my knowledge, with the exact reproduction of those clauses in his will which refer to the Juilliard Musical Foundation, and more especially to the uses to which those \$15,000,000 should be put, unless the Foundation were a going concern prior to a certain date.

Would it not be well—and wise—on the part of the administrators of the Juilliard millions to publish—or, if they have already done so, to republish—the full text of those portions of the will which concern musicians? Unless they do so, they will not satisfy the eager and excited public interest in what, I repeat, is a matter of much more than private moment.

Would it not also be right and natural to ask Dr. Noble for the courtesy of an

answer, through the public press, to this letter? CHARLES HENRY MELTZER.
New York, Feb. 23, 1923.

[The late Augustus D. Juilliard, in directing in his will that the entire residue of his estate, after a number of bequests had been made, should be used for the establishment and maintenance of the Foundation, stated that in the event of its being found impossible to accomplish this purpose, the money should go to the American Museum of Natural History and St. John's Guild of New York in equal shares. But no statement has been published showing that the testator set any limit in time to the task of establishing the Foundation, or mentioned any date at which it should be expected to begin its work.]

Mr. Juilliard's specific purposes in creating the trust were outlined in the following clauses in the will:

"A. To aid all worthy students of music in securing a complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad.

"B. To arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and instruction of the general public in the musical arts, and

"C. (To such extent as it may be lawfully entitled to do so without affecting the validity of the trust by this section of my will created) to aid by gift or part of such income at such times and to such extent and in such amounts as the trustees of said foundation may in their discretion deem proper, the Metropolitan Opera Company in the City of New York, for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary benefit."

This will was executed on March 29, 1917, two years before Mr. Juilliard died.—Editor, MUSICAL AMERICA.

Look Out for Her!

To the Editor of MUSICAL AMERICA:

I wonder how many other persons have been victimized by the woman who is impersonating Mme. D'Alvarez.

We read the story of the interview of this woman and Grace Northrup in MUSICAL AMERICA for Feb. 24, 1923.

She told us Mrs. Otto Kahn and Mme. Alda had sent her to us to sell the dress goods. She talked for at least two hours in the most convincing manner possible, finally displaying and showing the dress goods. We bit and bought two pieces of goods.

After she left, for unknown reasons, we became uneasy, thinking that she might try to raise the check we gave her payable to bearer, but it was only cashed. We felt that we had been tricked. Sure enough, we were and see that another has been also.

My two daughters and I are from Kansas City, Mo., and the one daughter,

Marion Talley, had an audition at the Metropolitan Opera House in November. This woman went so far as to say that she was at the audition and heard Marion sing. (Mrs.) C. M. TALLEY.
New York City, Feb. 25, 1923.

Honor Where Honor Is Due

Dear Mephisto:

I have been interested in the "Saenger-Garrison" letters, and am only too willing to see "honor where honor is due."

I was a pupil in the Saenger studios at the same time Miss Garrison was there, and watched with interest her operatic preparation. I remember quite distinctly the day she had her hearing at the Metropolitan and her acceptance that afternoon was announced at one of the Saenger teas.

Mr. Saenger has been the friend and coach of so many artists, some of whom have since coached with others, that I think it only fair to give him full credit for his work. GRAYCE T. HELLE.
Wells, Minn., Feb. 20, 1923.

Songs in Translation

To the Editor of MUSICAL AMERICA:

Now, when so many eminent gentlemen are considering the advancement of American musical interests, it is possible that it would be well to clarify concepts in this matter of singing foreign songs in English translations, so that we who are students may decide whether our business is or is not to be primarily artistic. "To take music to the people" undoubtedly justifies the use of translations, whether the singer's motive be educational or purely commercial. But we know that a song exists as an artistic entity—a perfect marriage of poetry and music. And to inject another language into the mould of the poem is invariably to destroy that perfection. Unfortunately the tendency of the singer is to look upon a song as ending in music, rather than as beginning in poetry. "Good" translations are available, and if one has infinite patience such translations can always be made—craftsmanly, scholarly, perhaps. But to carry over the mood, the atmosphere, the delicate lyric fire of the poem—for that task our powers are hardly adequate. It is a commonplace that thought takes on new color in passing from one language to another. How then can we succeed in translating the subtle and rare emotional quality of Verlaine, the intangible intellectual quality of Heine?

The future of American song and opera rests with the measure of sincerity of the interest of singer and audience in the American composer, and, further, in the American composer's interest in and knowledge of contemporary American poetry and drama. So, finally, we shall be able to take to the people a new art sprung from the variousness and vigor of the national consciousness, leaving translations to the schools, as a means in the study of musical history. And to the voice teachers we shall look for the production of singers trained culturally as well as technically and with diction which will make them comprehensible in whatever language they choose to sing.

But there is no soil for the flourishing of any national art other than in the deepest reverence for a consummate artistic ideal, and therefore there can be no singing artists who have not attained that point of sensitiveness to beauty for its own sake which makes distortion of great poetry as intolerable as a like distortion of great music. Therefore might it not be well for us to recognize this basic distinction: that when we sing translations, our end is utilitarian and not artistic? DOROTHY PETGEN.
New York City, Feb. 15, 1923.

Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, made her ninth appearance in Brooklyn this season on Feb. 26. She has been engaged for another appearance later in the spring.

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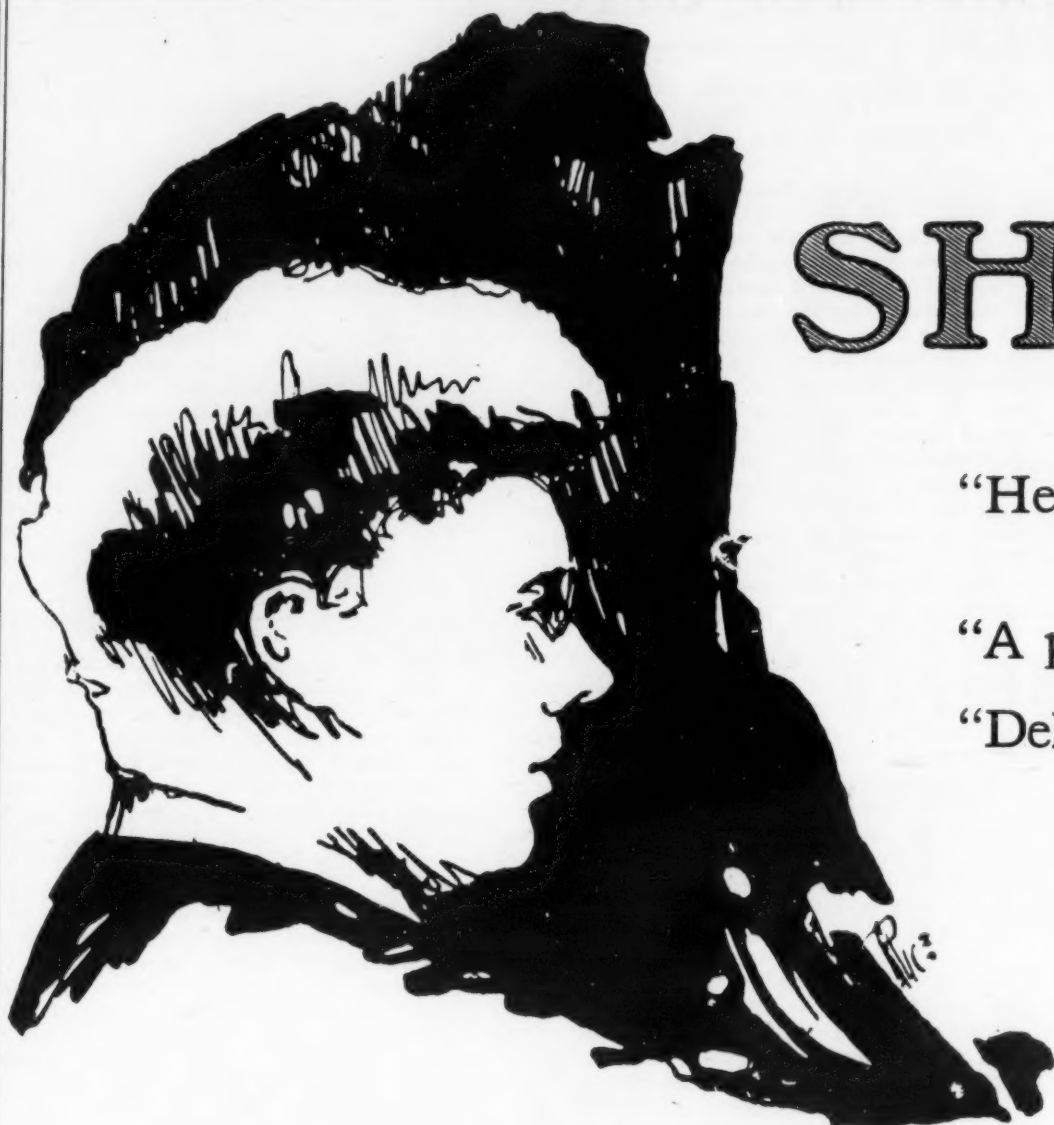
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ARTHUR SHATTUCK

"He reached splendid heights of technical skill and style."

"A pianist of fine-grained effects."

"Delicate and precise interpretation."

NEW YORK RECITALS

Arthur Shattuck returned as pianist at the Town Hall last evening with a program of unhackneyed sort and a house whose mood was one of cordiality. Most familiar among his music was a Chopin group, the Chopin of a leisurely devotion, played as with fingers dipped in honey.—*NEW YORK TIMES*, Feb. 22nd.

Arthur Shattuck gave an interesting recital last night at the Town Hall. He is a sincere and finished musician whose reading of the Bach-Busoni Capriccio was a noble exhibition of a work embracing many exactions. In the intricate fugue he reached splendid heights of technical skill and style that suggested the grand manner of piano interpretation. Delicate and gracious pieces by Rameau and Gluck, a collection of charming Chopin works, colorful works by Brahms, "advanced" compositions by Palmgren and Goossens, and Liszt's St. Francis on the Waves completed the programme.—*NEW YORK AMERICAN*, Feb. 22nd.

Mr. Shattuck put together a generally interesting programme of which Chopin provided a considerable part. He is a pianist of fine-grained effects, not, however, without their own forcefulness and vigor.—*NEW YORK EVENING JOURNAL*, Feb. 22nd.

The delicate and precise interpretations of Arthur Shattuck, too seldom heard in New York, found their best expression, perhaps, in the third part of his programme at Town Hall last night. He plays Brahms as few can, as the E flat rhapsodie and the second intermezzo again proved. He caught the mood of Palmgren's "Isle of Shadows" delightfully. There is only one "March of the Wooden Soldiers" for most of us nowadays, and when one enjoyed Mr. Shattuck's rhythmic presentation of Goossens, one longed for him to play the other.—*NEW YORK EVENING MAIL*, Feb. 22nd.

Arthur Shattuck Adds to Hold on Music Lovers

Arthur Shattuck's reputation as a pianist of the first rank was firmly established with New York music lovers.—*NEW YORK TRIBUNE*, Feb. 22nd.

Arthur Shattuck, who has been heard in many piano recitals in New York since his debut several years ago, delighted another audience in Town Hall last night. With a reputation for straightforward and virile style well established earlier in his career, it seemed that he chose last night's program numbers, not to demonstrate this or that in his schooling or his experienced execution, but because he liked to play them. His style indicated as much. At any rate, he was thoroughly at ease throughout a lengthy program and one almost entirely lacking in the spectacular. Six Chopin numbers, delightful to the music student for the splendid rhythm and expression as Mr. Shattuck played them, and to the lay ear for their clearly etched melodies, included the beautiful "Etude No. 3, E Major"; "Impromptu No. 1," "Nocturne in A Flat," "Nocturne" (reminiscent), the popular "Waltz in D Flat" and the colorful "Ballad No. 4, F Minor." Throughout these there was evidence a plenty of a splendid singing tone. *Arthur Shattuck's reputation as a pianist of the first rank was firmly established with New York music lovers.*—*NEW YORK TRIBUNE*, Feb. 22nd.

ON TOUR

Laud Shattuck Concert

An intimate recital by Arthur Shattuck last night at Masonic Temple afforded those who have become wearied by a continuous procession of technical virtuosités and world-famed emperors of the keyboard a pleasant respite from the glammers that attend the hearing of such concerts. Mr. Shattuck plays his numbers with a personal insight that is most commendable and delightful. In consequence one had a feeling of satisfaction on leaving the hall, unknown after any previous musicale of the season.—*THE WASHINGTON POST*, Feb. 16th.

Arthur Shattuck was soloist in the Master Pianist Series given by T. Arthur Smith, playing at the Masonic auditorium last night. Practically every seat was sold out in advance. The program was a triumph. Washington liked Shattuck and showed it.—*THE WASHINGTON TIMES*, Feb. 16th.

Presented in Washington for the first time by T. Arthur Smith, Mr. Shattuck made an indelible impression on his audience. Mr. Shattuck will always be welcome here, and one can safely say that demands will be made for a return next season.—*THE EVENING STAR (WASHINGTON)*, Feb. 16th.

(Auspices of Girl's Music Club, Houston, Tex.)

The pianists and musicians who heard Mr. Shattuck play last night have exhausted their stock of superlatives in praise of him.—*HOUSTON CHRONICLE*, Dec. 6th.

For those who appreciate the language of the piano, the concert played last night at the Main St. Auditorium by Arthur

Shattuck was a gem. The program for artistry and beauty upheld the traditions of the club to give Houston music-lovers the best.—*HOUSTON POST*, Dec. 6th.

A recital of the sort which lingers long in the memory was given by Arthur Shattuck, Thursday morning at the Hotel Texas, under the auspices of the Harmony Club.—*FORT WORTH PRESS*, Dec. 8th.

Always a welcome guest in Milwaukee Mr. Shattuck was received with enthusiasm. His rank as an artist of the first importance has long been acknowledged. But in the interval that has elapsed since he was last heard here, his art has grown in power and significance. His feeling for what is beautiful in a composition, and his power to seize it and to present it in almost plastic form to his audience, is a source of delight and inspiration to the true music-lover. Mr. Shattuck is a great artist, a figure among his American contemporaries, not only his art but his whole personality proclaiming in him one who aspires in all things to what is fine and high.—*MILWAUKEE HEROLD*, Feb. 10th.

Upon Arthur Shattuck, soloist of the evening, a new mantle of power seems to have fallen. To his fine technique and impeccable taste, he has added something greater and more important, the indefinable something which distinguishes an artist when he takes his place among those who have become interpreters of spirit as well as of form. Friday night's audience was vigorous of palm and warm in appreciation. It recalled Mr. Verbrugghen and Mr. Shattuck un-numbered times.—*MILWAUKEE JOURNAL*, Feb. 10th.

American Tour of Arthur Shattuck—Season 1923-24

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WEEKLY SURVEY OF EUROPE'S MUSIC



Munich in Forefront of Musical Activity

MUNICH, March 3.—Among the larger cities of Germany it is probable that this community is the least affected by the disturbed political and economic conditions. The National Opera and the Philharmonic Orchestra continue prosperously to provide some of the finest music to be heard in Central Europe. Hans Knappertsbusch, successor to Bruno Walter as conductor of the orchestra, has met with widespread approval, despite the dissension which marked his entry into the new post.

Recent events of artistic importance have included the visits of Wilhelm Biers, baritone, of Hamburg as guest at the National Theater, and of Gota Ljungberg, soprano, of the Royal Opera in Stockholm, in a series of impressive recitals. The former gave unusually fine performances in "The Tales of Hoffmann" and as Hans Sachs in "Meistersinger." The latter is a singer of fine presence, possessing a voice of beauty which she uses admirably. She has become popular in the course of several German tours in the last year or two. She is already scheduled for a visit to America next season.

Lola Artot de Padilla, one of the best known members of the Berlin Staatsoper, has also been a guest artist at the National Theater. Her best performance was as Cherubino in "The Marriage of Figaro."

The orchestra of the National Theater recently gave a program conducted by Knappertsbusch and devoted entirely to the compositions of Arnold Schönberg, who has a large following here.

Chamber music programs have led both in interest and excellence, thanks to the visits of several outside ensembles of marked distinction. The Budapest Quartet played for the first time here Ravel's Quartet in F, a work which had a favorable reception. The same composer's Piano Trio in A was included in the program of the Florentine Trio, which also gave Pizzetti's Sonata for Piano and Violin its first local hearing.

Many Novelties in Budapest

BUDAPEST, Feb. 22.—The season here has been more varied and interesting than any in the past eight years. Among the novelties presented by the Philharmonic, under the batons of Dohnanyi and Kerner were Zandonai's "Primavera in Val di Sole," which aroused great interest, and von Reznicek's symphonic poem, "Schlemil," which had a rather chilly reception. The latter is singularly barren of ideas, although as a technical performance it leaves nothing to be desired. Five Symphonic Pieces by George Kósa, a native composer, proved interesting and worth attention. The season also brought a new Symphony in F Minor by François Schmidt, composer of the opera, "Notre Dame," and a Violin Concerto by Karl Nielsen, Norwegian composer, which Emil Telmányi performed in brilliant fashion. Quartets by Milhaud and Florent Schmitt were novelties to audiences here. Among the visiting artists and organizations of distinction were the Rosé Quartet of Vienna, Ignaz Friedman, Haueh, Emil Sauer and Koeri-Szanto, all pianists; the violinists Jean Konec, Josef Szigeti, Fernand Zsolt, Fritz Kreisler, André de Prangs, Arthur Hartmann, John Nilsson and Alma Moodie, the clever Englishwoman. Harriet van Emden, an American singer, made a fine impression in a recital series. Other singers were Leo Slezak, François Steiner and Szedo.

COPENHAGEN, Feb. 27.—The season here while not productive of much new music, has served to bring a number of the best known German conductors for special concerts of the Philharmonic. Among these were Leo Blech of the German Opera House, now in America; Wilhelm Furtwängler of the Leipzig Gewandhaus Orchestra, Max von Schillings of the Berlin Staatsoper, and Karl Muck, assistant conductor of the Amsterdam Concertgebouw Orchestra.

ELBERFELD, Feb. 28.—A new Christmas oratorio by Hermann Grabner had an auspicious première here recently.

Hermann Scherchen's String Quartet, another novelty for local audiences, was performed admirably by the Schachtebeck ensemble, another visiting organization. The composition is modern in idiom and proved a highly interesting technical achievement. The Dresden String Quartet also gave a series of in-



Photo by Kadel & Horbert

Gota Ljungberg, Soprano of the Stockholm Royal Opera, Who Has Been Heard in Opera and Concert Recently in the Principal Cities of Central Europe. She Will Visit America Next Season

teresting programs. Three new songs for voice and orchestra by K. Kraft were sung at a recent Symphony Concert by Matthias Römer and proved of considerable merit.

Among recent recitals of interest were those by Theophil Demetrescu, Roumanian pianist, and Martha Mayerhaus, who devoted a whole program to the songs of Richard Strauss.

Italian Premier Plans State Aid for Musicians

ROME, March 2.—Plans for a revival of musical interest and the subsidization of orchestras, concert halls and worthy composers have been launched by Premier Mussolini. This action followed a conference held with Pietro Mascagni immediately after the composer's return from South America. Mussolini's newspaper, the Milan *Popolo d'Italia*, launched the campaign with a series of special articles urging a return to classic Italian standards in music and a more widespread respect and honor for the efforts of musicians. Mussolini purposes the foundation of subsidized opera houses throughout Italy, on a basis of joint contributions from national and city governments and from capitalists. Plans for a special tax to meet the subsidy are under way. Mussolini himself is an amateur violinist of some distinction.

BELGRADE, Feb. 14.—An entire program of British music, all of it new here, was conducted recently by Thomas F. Dunhill, British composer, who came here for the occasion of a gala concert by the Royal Guards Orchestra. The numbers played included Gerrard Williams's "Wasps," Elgar's "Enigma" Variations, Balfour Gardiner's "Shepherd Fennel's Dance" and Dunhill's new Symphony. The music was enthusiastically received.

BERLIN, March 1.—A new suite of pictures for piano called "The Land of Pharaoh," by Walter Niemann, was played for the first time here at a recent recital by Pepita Arriola.

AMSTERDAM, Feb. 28.—Gerard Hekking, French cellist, and Dirk Schaefer, Dutch pianist, were prominent among recent recitalists here.

BRUSSELS, March 2.—A concert devoted entirely to the music of "The Six" of Paris was given recently by the Pro

Arte Society, and aroused a storm of disagreement among the leading musicians. Most of the program was given over to François Poulenc and included his "Bestiaire," "Cocardes" and "Proménades," all new here. Arthur Honegger

Ducasse Uses Ragtime in New Tone Poem

PARIS, March 3.—Among the dozens of new orchestral compositions which have had first performances here in the last three months, none has aroused greater interest than "Epithalame," a new tone poem by Roger-Ducasse, who had been silent for some time. It is the work of a composer who has a sound academic background and who has fearlessly taken ragtime rhythms and put them to his own uses with a sure hand. Not once does a fox-trot or a cakewalk escape from Ducasse and divert the tone of the composition from that of serious music to the jiggish banalities of a music hall. It is evidence of the valuable use to which the European craze for jazz may be put and it leads one to believe that after all jazz may go down in the history of music as a real and lasting phase.

The tone poem opens with a short Adagio indicating a marriage fête, and passes quickly into a stirring cakewalk. Successively the poem includes a fox trot, a tango and then more conventional movements indicating nightfall and the departure of the bridal couple. The com-

position is dedicated to Mrs. Margaret Damrosch Finletter, daughter of Walter Damrosch. It was conducted in admirable style by Gabriel Pierné.

The feature of the last fortnight has been the invasion of a record number of fine pianists. It is doubtful whether lovers of piano music have ever before been offered so rich and varied an entertainment. Edouard Risler continues his interesting series of recitals, including all the Sonatas of Beethoven. Moriz Rosenthal has been heard in several unconventional programs marked by great virtuosity and certainty of touch. Mark Hambourg displayed his comprehension of Chopin in an excellent recital series. Clara Hasil, comparatively a newcomer, displayed talents of a fine order marked by certainty of touch and fire in interpretation. Eleanor Spencer, American, has won a large and enthusiastic following by her spirited and delicate playing. Riccardo Vinès has brought to a hearing several exceptionally interesting Spanish compositions. Important programs have been given, also, by Pauline Aubert, Geneviève Besnard and Léo-Pol Morin.

American Violinist Plays in Berlin

BERLIN, March 1.—Of the many recitals given here daily none has been more favorably received than the recent program by Ilse Niemack, American violinist, who was heard after a tour which included many German cities. Miss Niemack added greatly to the growing admiration and respect for American artists and composers. The Philharmonic, which has had financial difficulties, now more or less glossed over, gave, under the baton of Wilhelm Furtwängler, a first performance of a new Symphony by Max Trapp. The work ranks among the outstanding compositions of the season. It is profound and skilfully wrought and it met with an enthusiastic demonstration. Karl Flesch, as soloist of the occasion, played a Beethoven Concerto in admirable style. Eleanor Reynolds, mezzo-soprano and formerly a member of the Chicago Opera Association, was heard in a program of songs by Mendelssohn and Schumann. Paul Scheinpflug, general music director of Duisburg, conducted a program which included his own interesting "Overture to a Play by Shakespeare" and Paul Hindemith's group of orchestra pieces called "Nusch-Nuschi." The latter proved again the fine attainments of this remarkable young composer.

London Visit of Vienna Opera Company Blocked

LONDON, March 3.—Although arrangements are complete for a six-weeks' visit of the Vienna Staatsoper Company in May, a new difficulty has arisen over the question of finding a suitable theater. Covent Garden is now used for a musical revue. The Drury Lane is unavailable and the seating capacities of the Alhambra and the Empire are too small. The tour is to include several appearances by Marie Jeritz and of Franz Schalk and Richard Strauss as conductors. Rumor has it that the syndicate backing the tour is powerful enough to procure the rights to Covent Garden in time for the engagement.

LUDWIGSHAFEN, March 1.—The recent festival of Swiss music served to bring forward a number of interesting new compositions. The Berne String Quartet performed works by Henri Gagnebin and Werner Wehrli, and an Intermezzo by Joseph Lauber was played for the first time by the local Symphony.

COLOGNE, Feb. 28.—The Rhenish Madrigal Chorus has left on a tour of southern Germany, after a series of fine concerts. The organization is conducted by Walter Josephson.

London Hears New Bax Quartet

LONDON, March 3.—Another cubit has been added to the artistic stature of Arnold Bax by the recent first performance here of his new Quartet for Piano and Strings by the Meredyll Quartet, with Margaret Meredyll at the piano. The composition follows the methods of his earlier chamber music works and is marked by fine maturity of style. It is full of vitality, has a rich flow of melody and is a comparatively short piece, requiring only ten minutes in performance. Vaughan Williams' "London Symphony," under the baton of the composer, occupied the place of honor on the latest program of the London Symphony. The work grows in interest with repeated hearings and probably will take its place among the classics of the day. Mitja Nikisch, as soloist, played Tchaikovsky's Piano Concerto in B Flat Minor in brilliant style, and at the close received an ovation of the sort that has marked every one of his appearances here. At the Old Vic "Tannhäuser" was given recently, when Winifred Kennard distinguished herself as *Elizabeth*. Others in a capable cast were Sumner Austin, Herbert Thorpe and Gabrielle Vallings. The same house continues its interesting revival of "The Marriage of Figaro." An annual event is a recital by Ben Davies, one of the finest and best-loved of British singers. This season his program was drawn principally from Purcell, Robert Jones and Handel. Mr. Davies is sixty-five years old, yet his singing still ranks with the best of his younger rivals. At the Coliseum, Loie Fuller and her dancers are giving some interesting dance programs to music by Ravel and Debussy. Among recent piano recitals, programs given by Erno Dohnanyi and Walter Rummel were distinctive.

COLOGNE, Feb. 28.—Tini Debüser, mezzo-soprano of the Opera here, and Hans Pfützner, left recently on a concert tour which includes Coburg, Heilbronn, Berlin and Prague. Among other music the pair will present Paul Hindemith's new song cycle, "Die Junge Magd."

PARIS, March 1.—Marguerite Carré, soprano of the Opéra Comique and wife of the director, Albert Carré, left recently for a tour of Switzerland and Belgium during which she will appear, not as a singer but as an actress, in "La Dame aux Camélias."

NANTES, Feb. 26.—"La Lepreuse" of Sylvio Lazzari, which was revived recently at the Opéra Comique in Paris, has been produced here with genuine success.

WHAT A NEW YORK CRITIC THINKS OF THE MINNEAPOLIS SYMPHONY ORCHESTRA

HENRI VERBRUGGHEN, Conductor

From THE NEW YORK WORLD, FEB. 14, 1923

Deems Taylor, music critic of The World, has been in the Middle West gaining "personal impressions of what is being done to present the best in music throughout a reasonably large and representative section of the United States."

The Minneapolis Orchestra under Henri Verbruggen played in Milwaukee in the face of rather heavy odds. In the first place, Milwaukee concert goers are devoted partisans of the Chicago Orchestra, so that the audience, only moderately large, was inclined to be critical. Then, too, the Pabst Theatre, where the concert was given, offered playing conditions that were very far from ideal.

There were no platforms on the stage, so that the whole orchestra had to sit on the floor level, with the result that proper tone balance was extremely difficult. Moreover, the stage itself was so narrow and deep that the sound of the orchestra had no focal point; the sonority of the instruments was seriously affected and the various choirs were frequently as isolated in effect as though they had been playing out of doors.

Under the circumstances, the performance that Mr. Verbruggen and his men managed to give was really extraordinary and their evening was nothing less than a triumph. The audience that had clapped briefly and politely when the conductor first appeared, showed signs of startled appreciation after the "Freischuetz" overture. The final chord of the Beethoven fifth symphony was the signal for a storm of applause that was not stilled until Mr. Verbruggen, after his fourth recall, had summoned his men to their feet to share the tribute.

Despite the handicap of bad acoustics, it was soon evident that Minneapolis has a fine orchestra, excellent alike in material and playing qualities. The strings have unusual richness and solid-

ity of tone and the woodwinds and horns are good and well blended. The brasses—the trumpets in particular—showed occasional tendencies to roughness, and once or twice their intonation was open to argument, but the deadness of the hall may have had something to do with that.

The ensemble is exceptionally good, and the men play with the indescribable "willing" quality that comes only of perfect confidence in one another and faith in their conductor. Mr. Verbruggen's seating arrangement for the orchestra is unconventional, as the violas alone divide the first and second violins, the cellos sitting at the left of the stage, behind the first fiddles. This plan puts the three upper string choirs together, and it sounded effective. Ordinarily the Minneapolis basses stand just beyond the cellos, toward the back; but last night's stage was far too narrow to allow of that arrangement, and the basses had to be banished to the orchestra suburbs off near the horizon.

Mr. Verbruggen made an immediate and profound impression on his hearers. Everything he does is the projection of a strongly individual personality. His readings are distinguished not only by their impressively structural, almost architectural quality, but by a clarity and sharp definiteness that bespeak a clear intellect and a strong will.

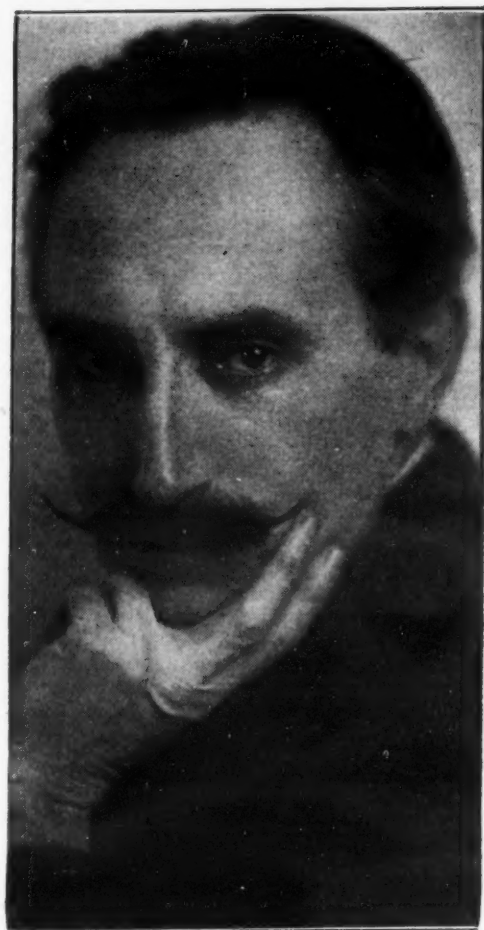
He made the Weber overture a miniature drama—which, after all, it is—boldly drawn and full of sharp contrasts, beginning with a wonderful crescendo on the long, mysterious opening notes that foreshadowed the mood of the great horn quartet so exactly that its magic was

doubled when it did arrive. His technical control of the orchestra, in this and the other works, was extraordinary. He obtains a finish and subtlety of phrasing from the woodwinds that many a string choir might envy, and paints with a wide range of tone color and uncommon surety and decisiveness of line. His attacks, in the fortes, are like pistol shots.

His reading of the fifth symphony was equally bold in outline and powerful in its imaginative qualities, with something Greek about the steady, relentless march of its events. Verbruggen is a famous Beethoven conductor, and after hearing him it is easy to see why. His musical vision has a breadth and sculptural quality that make him peculiarly fitted to interpret Beethoven's vast and deceptive simplicity. His conceptions, however unconventional, carry conviction because they so obviously spring from deep sympathy and understanding.

The opening movements of the fifth were particularly fine—the first, planned with an extraordinary unity and such inevitability of direction that the close was predicted in the opening phrases; the second, gracious and flexible in line, with the beautiful 'cello passages swaying and drooping like great flowers.

Arthur Shattuck was the soloist, playing the Saint-Saens fifth piano concerto. He gave it an excellent, incisive performance, aided and abetted by Mr. Verbruggen's brilliant accompaniment. The first movement of the work has interesting things to say, and all of it is effective, but only the virtues of the performance made the last two movements palatable, Saint-Saens



wrote it in Egypt, and he is said to have tried to embody in it something of the mood and color of the Orient. He gives little impression of having succeeded—if, indeed, he really tried. The music heard last night was disconcerting proof of the fact that wherever a man may journey he takes himself with him. There were a few Oriental patches, like foreign labels on a suit case; the rest was Saint-Saens in a garrulous mood.

The other numbers on the program included Ravel's orchestral transcription of his "Pavane pour une Infante Defunte," a thumbnail sketch of gentle melancholy, delicately and wistfully scored, and two Wagner excerpts, the finale from "Rheingold" and the "Walkuerenritt." The acoustics laid clammy hands on the last two, but even so they had fire and titanic vitality. The audience by this time was clamantly enthusiastic and as this hearer left was apparently in no hurry to go home.

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Organization of Music Week Contests in New York Will Begin This Year

THOUGH a beginning will be made this year with the big plan of city-wide contests announced in MUSICAL AMERICA on Feb. 24 as proposed by the New York Music Week Association, the first fruits of the scheme will not be ready for this year's celebration, to be held from April 29 till May 5—in fact, it is estimated that five years will be required to complete its full expansion.

The New York Music Week Association has been incorporated, and has established its headquarters in Madison Avenue, with Isabel Lowden as director. Otto H. Kahn has accepted the post of honorary president, and Music Week's incorporators are Felix M. Warburg, Morgan J. O'Brien, Jr., Miss Lowden, Ray Palmer, vice-president of the Queens Chamber of Commerce; Thomas L. Leeming, president of the Brooklyn Academy of Music, and Albert Goldman, president of the Borough of Richmond. Other active figures in the movement are Dr. T. Tertius Noble, organist of St. Bartholomew's; George H. Gartlan, Director of

Music for the public schools of New York, and Franklin W. Robinson, of the American Orchestral Society.

The board of directors now comprises Mr. Leeming, George Cromwell, Mr. Palmer, Mr. Goldman, W. Rodman Fay, Miss Lowden, Paul D. Cravath, Dr. Eugene A. Noble of the Juilliard Musical Foundation, and Martin Conboy; and another director is still to be appointed as chairman of the Borough of Manhattan.

Kahn Praises Movement

Mr. Kahn, in a letter of greeting to the organizers and active workers, writes: "In seeking to foster the love and understanding for music, and, along broad and wisely conceived lines, to stimulate interest in and the pursuit of that art among the people, and especially among the young, you are rendering a genuine public service. From what I know of your plans and preparations, and the intelligent, zealous and devoted effort which you have brought to bear upon this subject, I feel certain that New York's Fourth Music Week will set a new record of achievement, and will lay the permanent foundation for a lasting civic and artistic consummation of great value."

The city Government, the schools, music societies and clubs, the churches, and citizens generally, will unite in building up an attractive program for Music Week, and it is expected that the number of events will exceed that of last year. All of the special committees of last year will be retained, and the work of many of these has already started. In each of the forty-eight school districts of New York, a committee of sponsors will be chosen. The chairmen of these districts will form the borough committee, which will have as its head the chairman of the borough. Each borough chairman will become, by virtue of his office, a member of the board of directors.

To Employ School Districts Divisions

For the purposes of the elaborate scheme of contests now planned, it is intended to employ the existing divisions of the forty-eight school districts. As already announced, the district contests will lead to a borough festival, the winners at which will participate in a city-wide contest for scholarships.

Music Week Association claims that this scheme will constitute an important educational movement, and states that it has the sanction of many leading musicians. Ignace Jan Paderewski is the honorary chairman; Dr. T. Tertius Noble is the chairman, and George H. Gartlan the vice-chairman. The honorary committee comprises Marcella Sembrich, Ernest Hutcheson, Harold Bauer, Dr. J. F.

Wolle, Alexander Lambert, Adolfo Betti, Giulio Gatti-Casazza, Mary Garden, Percy Grainger, Josef Hofmann, Willem Mengelberg, Franz Kneisel, Rubin Goldmark, Leopold Auer, Walter Damrosch, Dr. Eugene A. Noble, Artur Bodanzky, Geraldine Farrar, Leopold Godowsky, Victor Herbert, Mme. Louise Homer, and Josef Stransky. The following are the members of the committee: R. L. McAll, Geoffrey O'Hara, Alexander Russell, Dr. Miles Farrow, Henry Hadley, Albert L. Stoessel, Yeatman Griffith, Joseph Regneas, Hans Letz, Percy Rector Stephens, Oscar Saenger, Albert Tyck, Nellie Hughes, Kendall K. Mussey, Hermonie Biggs, Walter H. Hall, Samuel Baldwin, Dr. Frank Damrosch, Philip Berolzheimer, Chamberlain of New York; Marshall Bartholomew, Frank L. Sealy, Harry Burleigh, Deems Taylor, Bruno Huhn, Franklin W. Robinson, John H. Brewer, Jean M. Schenck, and Dr. Otto Kenkeldey.

Emilio de Gogorza, baritone, will be the soloist in the concert of the New York City Symphony on the evening of March 10, singing Handel's "Where'er You Walk" and an aria by Massenet. The orchestra will play the Tchaikovsky Fourth Symphony and works by Liszt and Debussy.

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"Where'er she walks"

OPERA

Telegram—Mexico City, Mex., Jan. 11th, 1923.

Today Alice Gentle gives farewell concert. During my season she sang brilliantly eight performances of Carmen, Tabarro, Tosca, and I wish to thank you for your assistance in obtaining Gentle's precious artistic co-operation, of which I am most proud.

Andres de Segura.

Telegram—Los Angeles, Cal., Feb. 21st, 1923.

Gentle sang Carmen capacity audience last Saturday, hundreds turned away. Gentle has become one of the leading Carmens of the world. Audience tremendously enthusiastic and encores became the rule. All proclaim her at her best vocally, dramatically. Her acting was superb, interpretation vivid. She certainly has become a great singer and actress. She will sing Pasadena next week. Hundreds going from here for the performance.

L. E. Behymer.

CONCERT

Letter—New Orleans, La., Feb. 5th, 1923.

Not since Ruffo was here a couple of years ago have I seen an audience give such genuine applause as they did the other evening when Alice Gentle appeared, as the third artist in the Tarrant series of this season.

Robert Hayne Tarrant.

Letter—Houston, Tex., Feb. 6th, 1923.

Alice Gentle gave a most delightful and artistic concert for the Mendelssohn Club of Beaumont. The Club members join me in expressing to you our very hearty thanks for this fine artist whom we hope to hear many times in our part of the country.

Edna W. Saunders.

Letter—Salina, Kansas, Feb. 1st, 1923.

I want you to know that Alice Gentle greatly pleased an enthusiastic audience here and that it was very gratifying to hear such comments as "I was never so thrilled before"—"The greatest dramatic soprano we have ever heard"—"I never before saw a Salina audience so explosive"—"She is great"—etc., etc. And I would like to add that her stage manner was lovely, and her histrionic talent the best I have ever seen accompany a voice.

Wilma Fritschy.



Alice Gentle

Dramatic Soprano

Exclusive Direction of
CATHARINE A. BAMMAN
53 West Thirty-Ninth Street, New York City

FRANCES NASH

PIANIST

Again Heard in New York

Frances Nash offered a colorful program, played in a fresh, spontaneous way. She has a way of touching up her material so that she seems to have stumbled on a novelty even if she is playing only Cesar Franck's prelude and choral. Her performance of it had more joy than is usually read into this melodic work; *she gave it a sublimated reading and left a grateful impression on the listeners' ears.*

Later she played three Debussy numbers * * * keenly worked out and imbued with considerable sparkle. An Albinez morsel, "El Albiason" boiled and surged under her fingers and brought enthusiastic applause. *Miss Nash has the intelligence to construct a good program; she would have the talent and technic to make charming even a poor one.*—N. Y. WORLD, Feb. 22nd, 1923.

Her art displayed *much poetic feeling and a certain fresh charm.* There was evident regard for coloring and this combined with a singing tone lent a good deal of distinction to her style. In short Miss Nash revealed herself as a *young artist who has consistently improved her various abilities.* The result was a *highly enjoyable recital.*—N. Y. HERALD, Feb. 22nd, 1923.

Miss Nash has the mechanics of her art thoroughly in hand. Runs, trills and other complications gave her no pause. A group of Chopin was fluently played, with skillful, unfaltering speed and the Liszt Etude in D flat and Saint-Saens Toccato ended a much applauded program.—N. Y. TRIBUNE, Feb. 22nd, 1923.

Frances Nash's *sterling artistry* was again recognized and acclaimed by a large audience at Aeolian Hall yesterday, when she *played brilliantly and with superb ease, one of the most important piano recitals of the present season.* Passion as well as intelligence, depth as well as brilliance, fine technique as well as breadth and individuality of utterance characterized this capital recital and a pleased audience was aware that a *memorable performance was in progress.*—N. Y. TELEGRAPH, Feb. 22nd, 1923.

Frances Nash gave a piano recital in Aeolian Hall for a responsive audience. On the program were compositions by Franck, Debussy, Albinez, Chopin, Liszt and Saint-Saens. She was most applauded for her Debussy numbers which she played with *finely wrought contrasts and sympathetic delicacy of tone.* Her equipment as a technician is of an advanced standard

and Saint-Saens "Toccato" proved an adequate means for displaying it.—N. Y. TIMES, Feb. 22nd, 1923.

We have always liked to hear Frances Nash play the piano. She is a detached young woman and that makes her work individual. Her program was widely chosen. *She distinctly is interesting.*—N. Y. EVE. MAIL, Feb. 22nd, 1923.

In the afternoon, Frances Nash appeared and played the less familiar "Prelude, Chorale and Fugue" of Cesar Franck with *sympathetic and intelligent understanding.* More satisfactory was her rendering of Debussy's "Voiles," "Minstrels" and "La Fille aux Cheveux de Lin" and Albinez "El Albaicin." Later came four Chopin etudes, Liszt's D flat etude and Saint-Saens' toccato, *all warmly applauded by a generous audience.*—N. Y. EVE. SUN, Feb. 22nd, 1923.

Miss Nash is a direct precise pianist. With graceful touch and well calculated rhythms she played a group of Chopin etudes. *There is nothing indecisive or uncertain about her music.*—N. Y. EVENING TELEGRAM, Feb. 22, 1923.

Miss Nash has a nice playing style, subtlety, accuracy and musical feeling.—N. Y. EVE. WORLD, Feb. 22nd, 1923.

"Frances Nash has the intelligence to construct a good program; she would have the talent and technic to make charming even a poor one." (N. Y. World)

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SUCCESION OF BRILLIANT ARTISTS IN KANSAS CITY

The Homers, Ignaz Friedman, Elman, Casals, St. Louis Symphony Among the Concert-Givers

KANSAS CITY, MO., March 2.—February's concerts in Kansas City reached their high point on the 27th with the

appearance of Ignaz Friedman at the Schubert Theater. It was necessary to lower the curtain to free the pianist from the demands of his audience for extras at the end of his program, which included a Chopin group, Beethoven's Sonata, Op. 90, the Bach-Busoni Chaconne and the Godowsky arrangements of "The Fledermaus."

Louise Homer and her daughter, Louise Homer Stires, gave a concert on

Feb. 25. The audience demanded many recalls.

N. DeRubertis, conductor of the Little Symphony, chose the "Petite Symphony" by Gounod for the orchestra's featured number at its concert Feb. 25 in Ivanhoe Auditorium. Soloists were Electa Gifford, soprano, in Mozart's "Voi che sapete," and M. A. Russo, harpist, in a fantasy for harp and orchestra by Dubois.

Mischa Elman's recital at Ivanhoe Auditorium Feb. 19 included a sonata by Nardini, the Concerto in B Minor by Saint-Saëns and two groups of smaller numbers. His work was excellent. Josef Bonime was his accompanist.

The St. Louis Orchestra, under the baton of Rudolph Ganz, played in Kansas City Feb. 22 and 23. The first was the usual children's matinee, for which a great crowd of grade and high school pupils filled Convention Hall. At the night program Pablo Casals was soloist, playing the Saint-Saëns A Minor 'Cello Concerto. He was recalled for three extras.

John Thompson, pianist and member of the faculty of the Kansas City Conservatory of Music; Mrs. George R. Cowden, soprano; Stanley Deacon, baritone, and Beulah Marty, violinist, were heard in recital March 1 in Ivanhoe Auditorium. Ivanhoe Band, an organization of 150 amateur musicians, began a series of free concerts that will last through the spring with a program in Ivanhoe Auditorium on Feb. 18. Walter French is conductor. JOHN A. SELBY, JR.

tion of the Saint-Saëns' A Minor Concerto for the Lalo Concerto, the program was identical with that given by Mr. Casals in Madison last year. A Menuet by Debussy, a Spanish Dance by Granados, "The Bee" by Schubert and an Arioso by Bach were received with marked favor. Cecil Burleigh, violinist, and Leon Iltis, pianist, gave a "Sonata evening" at Music Hall on Feb. 9 when they appeared in a faculty recital of the University School of Music. Handel's Sonata in A, Grieg's Sonata in G, and Burleigh's "Ascension" Sonata, were played. The "Ascension" Sonata was interpreted with great depth of feeling and excellent intonation by the composer, who was recalled many times. Mr. Iltis played brilliantly. Eugene Barkow gave a violin recital at the Wisconsin School of Music on Feb. 12, displaying a warm tone and considerable facility. Lucille Olson was accompanist.

CHARLES N. DEMAREST.

WATERBURY HEARS "JUDAS"

Local Choral Club Gives Handel Oratorio Before Large Audience

WATERBURY, CONN., March 3.—A highly interesting presentation of Handel's oratorio "Judas Maccabaeus" was given by the Waterbury Choral Club here on Feb. 15 with the assistance of a special orchestra of thirty-five players. The concert, at Buckingham Hall, was under the leadership of Isaac B. Clark, assisted by Alvin Kirchner of New York, and Frederick Landau, concertmaster. The soloists were Della Baker, soprano; Winifred DeWitt, contralto; Byron Hudson, tenor, and Frank Cuthbert, bass, the latter taking the place of Fred Patton who was ill. The chorus, of more than 100 voices, acquitted itself splendidly.

The Waterbury Choral Club will give a new work, expressly written for it, the book by John F. Kyes, Jr., a member of the organization, and the music by Carl Hauser of New York, "The Legend of Sleepy Hollow," on May 17.

The last concert of the Prentzel subscription series was given in the Armory on Feb. 23 by Benno Moiseiwitsch, pianist, and Maria Ivogün, soprano, before a demonstrative audience. Weekly organ recitals are being given in St. John's and Trinity Episcopal churches, the former by William Hall Miner on Friday afternoons, and the latter by Sydney Webber, who plays Saturday afternoons.

An excellent musical service was given Feb. 25 by the choir of the First Methodist Church of which Charles W. Platt is conductor and baritone soloist.

MRS. OSCAR W. NOBLE.

HARTFORD, CONN.

March 3.—Ruth St. Denis with Ted Shawn and the Denishawn dancers appeared at Parsons Theater on the evening of Feb. 26, under the management of George Kelley. The recital was attended by a large audience.

BURTON CORNWALL.

TARRYTOWN, N. Y.

March 3.—Lillian Beatey, soprano, with the assistance of Catherine Widmann, accompanist, gave an attractive recital at Miss Mason's School, "The Castle," on the evening of Feb. 23. The program included songs by Schumann, Brahms, Weckerlin and a group of nursery songs by Hughes, which were sung with much charm.

TILLA GEMUNDER

Soprano

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Harriet Ware

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In Programs of her own Compositions

with

John Barnes Wells

Tenor

Specimen Program with the Composer at the Piano.

- 1
- (a) Joy of the Morning
- (b) A Prayer
- (c) Wind and Lyre

(Poems by Edwin Markham)
Sung by John Barnes Wells

- 2
- (a) Hindu Slumber Song.....
- (b) Persian Serenade.....
- (c) Iris.....
- (d) By the Fountain.....
- (e) The Red Rose Speaks.....

Sung by John Barnes Wells

Song of the Sea (piano)

Played by Miss Ware

Stars (Poem by Joyce Kilmer) (new)

Sung by John Barnes Wells

- 4
- (a) Consolation
- (b) Boat Song
- (c) Mammy's Song

Sung by John Barnes Wells

Song Cycle for Two Voices (Poems by Jos. I. O. Clark)

- 5
- (a) Spring Morning
- (b) Sea at Noon
- (c) Good Night

Sung by John Barnes Wells
Assisted by local contralto

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Aeolian Hall, New York City

Then suddenly the magic Brazilian diamond blazed forth—the dazzling light of genius. It thrilled, it electrified the audience. She played as only one other living pianist can play. Call it instinct, call it genius—it is the one thing worth while in music; but it cannot be described or analyzed, it can only be felt.—HENRY T. FINCK (POST).

In these Chopin numbers the Brazilian player found a rich field for her splendid command of tone, color and nuance. Her performance was fraught with imagination, feeling and taste.

RICHARD ALDRICH
(TIMES)



Her playing was devoted entirely to the music of Chopin, music which she played with especial charm, with something of the magical touch that summons from the music its essential spirit.

(HERALD)

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Detroit Times: "The variety of songs included in this program (4th in song history series), ranged from such tragic fragments as Grieg's "Departed" to a festive, head-long number like Brahms' "Roses Three," which the audience asked Mme. Clemens to repeat.

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Of course it takes imagination and intelligence to depart from the routine material and not many singers have as much of either as Mme. Clemens."

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Mme. Clemens has prepared for next season a series of seven different remarkable programs that represent one of the most effective and comprehensive researches yet made in musical literature, setting forth the complete development of song from earliest records to today.

Any one, or a cycle, of these programs would be of first musical importance in your concert series.

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Next New York Recital, March 15th

RECENT NOTICES

New York Post: "Mme. Clemens' stage presence was more beautiful than ever and she sang with a depth of feeling that made an indelible impression."

New York Staats Zeitung: "She let the magic of her wealth of expression have full sway. She knows how to create atmosphere and effects."

Detroit News: "Mme. Clemens displayed unusual sympathy with the inspiration of each composer. Her sensitive feeling for differing musical viewpoints born of various nationalities, periods and themes made her delivery a study in musical scholarship and intelligence. This series is an opportunity for song study under the ablest of guidance."

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Jean Barondess Makes a Fine Impression as Prima Donna in Cairo



Jean Barondess, Soprano

Jean Barondess, soprano, who has been heard in opera both in North and South America, has been one of the outstanding artists of the operatic season in Cairo, Egypt, where she made fifteen appearances in the course of six weeks. She was particularly successful in the rôle of *Tosca*, which she sang on three hours' notice with only a piano rehearsal. She also appeared in "Pagliacci," as *Micaela* in "Carmen," as *Marguerite* in "Faust," in "Bohème," "Lohengrin" and in "Butterfly." The "Lohengrin" performance was by request, under the patronage of S. E. Don Silvio F. Vallin, Ministre Plenipotentiaire d'Espagne, for the benefit of La Societe de Bienfaisance Espagnole. Miss Baron-

dess is an American and received all her training in America under Lazar S. Samoiloff. In addition to her operatic appearances in America, she has also sung in concert, her last New York recital having been given in Carnegie Hall.

Annette Yde Lake Sings in Minneapolis

MINNEAPOLIS, MINN., March 3.—Annette Yde Lake, Danish soprano, sang before a large audience in the First Methodist Church on the evening of Feb. 20 and was warmly applauded. With W. Curtis Snow at the piano, she was heard in a solo number by MacDowell, an aria from "Gioconda," a group of Scandinavian numbers, Bach's "My Heart Ever Faithful," Mozart's "Hallelujah" and other works.

Washington Hears Boy Pianist

WASHINGTON, March 3.—Theodore Hoeck of New York, nine-year-old pianist, played at a recent meeting of the Congressional Club and disclosed remarkable ability in technique and interpretation in a program that included "The King's Hunting Jig" by John Bull, a Gavotte by Gluck-Brahms, a Beethoven Minuet, Schumann's "Scenes from Childhood," a Chopin Nocturne and numbers by Alabieff-Liszt, Debussy, Leschetizky, Staub and Schütt. He had to respond to several encores.

HERRIN, ILL.

March 3.—The music department of the Women's Club gave a "Washington Musicales" and tea at the home of Mrs. E. C. Ellis on Feb. 22. A piano solo, "Merry Wives of Windsor," was played by Mrs. Charles Campbell and Mrs. I. E. Lee. Vocal ensemble numbers were given by Mrs. K. Childress, Mrs. C. Childress, Mrs. Lee and Mrs. Campbell. The Herrin Community Orchestra appeared in its second concert of the year at the High School on Feb. 25, the program being well received. The Tate Concert Company, consisting of Mr. and Mrs. Otto Tate and Mrs. Mildred Whittenberg, appeared in two concerts on Feb. 7 and 8 at the Auditorium of the Southern Illinois Normal University for the benefit of the junior and senior classes. FREDERICK A. COOKE.

Ernest Davis Engaged for Kansas City Opera Before Going to Europe



Ernest Davis, Tenor

Ernest Davis, tenor, whose success with American audiences has been on the increase during the past few seasons, has just been engaged for a series of three performances with the Kansas City Grand Opera Company during the week of May 6, making his second appearance there this season. While Mr. Davis is more generally known for his singing in concert and oratorio, he is no novice upon the operatic stage, having sung leading rôles in ten operas with the Boston Opera Company and with the Rabinoff Company. In Kansas City he will be heard in the leading tenor parts in "Butterfly," "Faust" and "Trovatore." Early in May Mr. and Mrs. Davis will leave for England, where he will be

heard in a series of concerts during June and July, after which they will go to Italy, where they will remain until Jan. 1. While in Italy Mr. Davis will add several operatic rôles to his repertoire and will appear in opera.

NEWARK, N. J.

March 3.—Renata Floudina, soprano, gave a program for the Women's Association of the Temple B'nai Jeshurun on March 1, accompanied at the piano by Gennaro Curci of New York. Miss Floudina exhibited a flexible voice of excellent tone and control which she employed with dramatic power in two operatic arias and Mr. Curci's "Naples Will Sing For Evermore." The South Side High School Orchestra, conducted by Philip Gordon, played the Allegretto from Beethoven's Seventh Symphony and other numbers, and Clarence Talisman, violinist, gave Wieniawski's Mazurka, completing the program. P. G.

DES MOINES, IOWA

March 3.—The local chapter of the Sinfonia Fraternity gave a most interesting program of music by American composers at the Hoyt Sherman Place Auditorium recently. Those taking part were Hiram Hunn, baritone; Holmes Cowper, tenor, and Joseph Gifford, who sang Cole's "King Robert of Sicily"; Arcule Sheasby, violinist; Franz Kusch, 'cellist; Paul Stoye, pianist; the Sinfonia Glee Club, and Andrew Riggs, accompanist. Robert Lawrence of Washington, D. C., has been in Des Moines for the last few days, organizing community singing in preparation for the music week which will be held in May. Mr. Lawrence was brought here by the Fortnightly Musical Club.

HOLMES COWPER.

ZANESVILLE, OHIO

March 3.—Bogumil Sykora, 'cellist, was heard in an exacting program recently in the High School Auditorium. The audience remained until the lights were turned out, demanding encore after encore. Mr. Warner was a careful and satisfying accompanist.

ORA DELPHA LANE.

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CARLOS SALZEDO

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by the foremost critics of New York, Chicago,
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NEW YORK AMERICAN, Dec. 8, 1922—Max Smith

Bronislaw Huberman played the first movement of Brahms' violin concerto superbly at last night's concert of the Philharmonic Society, so inspiringly, indeed, that one listener at least felt bitter regrets because the call of duty forbade a hearing of the other two. It was a performance not only technically masterful but tremendously incisive and virile—A PERFORMANCE THAT IN BIG SONORITY AND SWEEP, IN BITING ENERGY AND FORCE, HAS NEVER BEEN EQUALLED HERE IN THE WRITER'S EXPERIENCE.

THE WORLD—Deems Taylor

Bronislaw Huberman played at two concerts yesterday, one in the afternoon and the other in the evening, and at both he PLAYED MARVELLOUSLY. At the Town Hall, with the Society of the Friends of Music, his afternoon listeners seemed to breathe on his phrases and each one seemed to be hearing with all of his body as well as with his ears while Huberman's violin sang of sublime feeling in Spohr's Seventh Concerto. THE ADAGIO, IN PARTICULAR, WAS GREAT BEYOND IMPROVEMENT. Huberman again stirred his audience, the huge crowd which filled the Hippodrome, this time by playing Beethoven's Concerto in D Major; and after five recalls he was compelled to play an encore, a movement from Bach's unaccompanied Sonata in C Major.

NEW YORK TIMES, Dec. 8, 1922—Richard Aldrich

Then in the cantilena passage MR. HUBERMAN SANG MOST SEDUCTIVELY, MOST BEAUTIFULLY ON HIS INSTRUMENT, and there were large sections of the work—Brahms' Concerto . . . of which he truly interpreted the poetry and reflected the sunset glow of the music.

THE GLOBE, Dec. 8, 1922—Pitts Sanborn

Mr. Huberman's playing in the one and only concerto that Brahms composed "against the violin" had dignity, intensity, breadth of style, and, of course, technical proficiency.

NEW YORK EVENING POST, Feb. 20, 1923—Henry T. Finck

The soloist was Bronislaw Huberman, who gave a virile and ALTOGETHER ADMIRABLE performance of the Beethoven violin concerto.

EVENING WORLD, Dec. 8, 1922—Frank H. Warren

Bronislaw Huberman, violinist, did a fine piece of work in the first movement of the Brahms Concerto, the only part we heard. It had the necessary vigor, power and breadth, virtues too frequently lacking in performances of this concerto.

CHICAGO EVENING AMERICAN, Jan. 25, 1923—Herman Devries

There can scarcely be a better way of extolling Bronislaw Huberman than by quoting criticism of Ettore Panizza, prince of conductors, after the Josef Schwarz recital of recent date. "Hearing Schwarz tonight," said Panizza, "was not listening to a beautiful voice, but rather to the emanation of a human soul." Hearing Huberman play at Orchestra Hall last night was just that, and more. IT WAS SOUL EXPRESSED THROUGH MIND AND MIND EXPRESSED BY MEANS OF SUPERBLY DEVELOPED TECHNIC SUPPORTING A TONE THAT IS A VERITABLE PRISM OF MANY BEAUTIES. It is almost trivial to dwell upon technical proficiency when it is the slave of such an art. Huberman is an intellectual and also a "vibrant." To his interpretations he brings a union of analytical aloofness and passionate subjectivity. THE MOST FASCINATING COMBINATION ONE CAN ENCOUNTER IN THE FINE ARTS. EXCELS WITH BACH—We are no lover of Bach unaccompanied, but Huberman's playing of the Bach Adagio and Fugue in C Major, for violin alone, was of such pure superlative beauty that WE REALIZED WE HAD NOT HEARD IT THUS AT ANY TIME IN OUR REMEMBRANCE, hence our rather lukewarm interest in the past. The audience was completely captivated and recalled Huberman so many times that he added another unaccompanied number. And we liked that, too. MR. HUBERMAN BELONGS IN THE OLYMPUS WHERE WE HAVE INSTALLED THOSE OTHER DEITIES OF THE VIOLIN, KREISLER, HEIFETZ and ELMAN.

CHICAGO EVENING POST, Jan. 25, 1923—Karlton Hackett

Bronislaw Huberman in violin recital at Orchestra Hall last night showed he is a superb player of Bach. It is the austere Bach that he presents, complex in thought and stern in expression, yet with impressive breadth. Huberman has the mental grasp of the contrapuntal weavings and delights in the clarity with which he can make each strand stand out. His technique enables him to cope with the most complicated forms of the contrapuntal mode of utterance, and he binds it all together into a structure of solidity. There is not exactly the sense of ease in his playing, but a command of the instrument, which is, humanly speaking, absolute. You know that every phrase has been worked out so that he knows precisely what he wishes to express and is sure of doing it. The broad outlines are clearly defined and the decorative figure admirably adjusted. The audience greeted his Bach with enthusiasm so pronounced that he was obliged to give a second unaccompanied Bach number.

PHILADELPHIA RECORD, Nov. 18, 1922

Bronislaw Huberman, who played the Beethoven Concerto, CREATED A SENSATION. We have all heard this masterpiece done with impeccable technique, feeling and beauty of tone. SELDOM, HOWEVER, DO WE HEAR THE WONDERFUL COMBINATION OF GIFTS EXPRESSED BY HUBERMAN, who has a lovely tone, tremendous technique, always musical, never purely mechanical, and an individuality of style COMPLETELY FASCINATING. Every phrase was a gem, the entire work resplendent in color and variety. IT WAS REAL BEETHOVEN, vital glowing, not perhaps the Beethoven that will please those who imagine the great classicist must be cold and repellingly austere, but human Beethoven, moving and eloquent. HUBERMAN WAS GIVEN A GREAT OVATION. He conquered a certain apathy felt in the audience and emerged triumphant.

PHILADELPHIA EVENING LEDGER, Nov. 18, 1922

But the reading of the concerto was ONE OF THE FINEST THAT HAS BEEN HEARD HERE FOR A LONG TIME, and Mr. Huberman is an artist of the first rank in the classical concertos.

NEW ORLEANS ITEM, Dec. 12, 1922—Theodore Roehl

It was without doubt ONE OF THE MOST WONDERFUL RECITALS EVER TENDERED A LOCAL AUDIENCE, for it would be difficult to surpass such a combination as Bronislaw Huberman, violinist, accompanied by so able an assistant as Paul Frenkel. Mr. Huberman's playing Monday evening marked him as ONE OF THE GREATEST VIOLINISTS EVER TO BE HEARD IN THIS CITY. HIS QUALITIES ARE ALL INCLUSIVE. HIS ART IS HYPNOTIC. HIS EXECUTION IS UNCANNY. This artist's technic astounds at all times, displaying a remarkable freedom of bowing, and a rapidity and accuracy of finger work that cause the listener at times to hold his breath. And the most rapid and difficult passages he handles with the utmost ease, with an abandon that is delightful. His tone is richly expressive, compelling or ethereal as occasion demands, and even in the most sparkling pyrotechnics never does the beauty and purity leave it, nor is intonation ever permitted to suffer. His playing at Monday's concert showed fluency throughout and was dominated by a rich fund of temperament always under the most perfect control and ready to do the bidding of this superior intellect. Huberman did what he pleased with his instrument, and he did what he pleased with his audience for NEVER HAS A MORE ENTHUSIASTIC ASSEMBLAGE GREETED ANY ARTIST. The first two numbers were monumental on an altogether tremendous program, and exhibited every side of the violinistic art in the most astonishing manner. It would be hard to conceive of a more wonderful rendition of the Mendelssohn concerto, which introduced him and in which the artist rose to heights sublime. So perfectly was it handled through the inspiration of the Andante, with the stirring climax of the final allegro that ONE WAS COMPLETELY CARRIED AWAY BY THIS WIZARD OF THE STRINGS. The second number, the Bach Adagio and Fugue in G minor for violin alone was a majestic production, the fugue being a very marvel of broad phrasing, in which the cleancut manner of bringing out the two voices stood forth even on this altogether unsurpassable program. The Beethoven Romance in G minor and "Albumblatt" (Wagner Wilhelmj) followed, the former full of poetry, given with exquisite beauty of tone; the latter presented with a wealth of expressiveness. The final group included "La Capricieuse" (Elgar), the spirited Mazurka by Zarzyski, and Paganini's "La Clochette," the last of which was such a revel of technical accomplishment in its lightning rapidity and the beauty of its double harmonics that it fairly made one gasp.

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Brilliant Programs at Convention of Kansas Teachers in Independence



Mrs. Edwin Anderson of Council Grove, Appointed Secretary and Treasurer of Kansas Teachers' Organization



Walter McCray, of Pittsburgh, Newly Elected President of the Kansas State Music Teachers' Association

INDEPENDENCE, KAN., March 3.—The annual convention of the Kansas State Teachers' Association, held here on Feb. 21, 22 and 23, was one of the best in recent years. Three excellent musical programs had been arranged, but owing to the prevalence of influenza several of the artists cancelled their appearances.

The first program, at the First Methodist Church on the evening of Feb. 21, was given by members of the Association. The soloists included Marvelle Eubank and Gertrude Rosemond, pianists; Vito Geraldo Petrone, tenor, and Paul R. Utt, baritone. The Barsalom Trio, consisting of Hobart Barbour, Orvin Sale and Archibald Olmstead, an organization of Winfield, Kan., gave one of the most delightful performances of the convention in Dvorak's "Dumky" Trio.

The Kansas City Chamber Music Society gave two concerts in the Beldorf Theater on the following day. An afternoon program for children was very largely attended and enthusiastically received by the young people. In the evening concert Mrs. Allen Taylor of Kansas City, soprano, was the assisting soloist in a Mozart aria. Two movements from Stearns' Quartet, Op. 8, were played by a quartet from the organization, and the remaining numbers were by Saint-Saëns, Tchaikovsky, Glazounoff and other composers. Alexander Blackman was the leader and Phillip Score the accompanist.

A session for music supervisors and others was given in the Bergdorf Theater on the morning of Feb. 22. The Independence High School Orchestra, under Paul O. Goepfert, and the Girls' Glee Club and a double mixed quartet, under the leadership of Louise Evans, were heard in the musical program. Zora Riggs and Earl Hussong were soloists. The problems of the music supervisor were interestingly discussed in an address by Edith Rhetts.

Otto Fischer of Wichita, president of the association, opened the question of accrediting music teachers in his address at the afternoon session at the First Methodist Church on the same after-

noon. Although many suggestions were made, no definite action was taken. All applications from teachers are now submitted by mail and a written examination for this credit is taken by the applicant. Mr. Fischer also proposed that in future years a representative be sent to each annual meeting from every music club in the State, in order that the feeling of fellowship and understanding be fostered.

Presents Own Works

Carl Busch, the composer, was a guest of honor at this program, and with Alexander Blackman and Phillip Score comprised a trio which gave his own "Three Album Leaves." The Independence Chamber Music Society, the members of which are Veva Reed, first violin; Mrs. D. K. Jiencke, second violin; Mrs. Warren Wible, viola; Mrs. M. E. Villepigue, cello, and Ellen Gladman, piano, played the Andante Cantabile from Beethoven's Septet, Op. 20. Other soloists were Harold R. Harvey and Louis U. Rowland in a sonata for piano and violin by Sjögren; Frank Frazer Siple, baritone; Waldemar Gelch, violinist, and William Vogel, pianist.

Interesting round tables devoted to problems in teaching the violin, presided over by Robert Scoville; piano, Louis Upton Rowland, and voice, Paul R. Utt, chairman, were given on Thursday at the church. That on organ was postponed to the following morning, owing to the illness of D. A. Hirschler.

Members of the Kansas City Chamber Music Society were among the guests at a dinner given after the close of Thursday afternoon's program by the Presbyterian League of the Presbyterian Church.

Officers Elected

At the executive meeting on Friday morning the following officers were elected for the new year: Walter McCray of Pittsburgh, president; Harold Butler of Lawrence, vice-president, and Mrs. Edwin Anderson of Council Grove,

secretary and treasurer. At the session of Friday afternoon in the Beldorf Theater an address by V. M. Liston of Neodesha, Kan., on "The Proper Place of Music in the Education of Our Youth" was given. A program was given by the Neodesha High School Orchestra of sixty-five players, under the leadership of Earl McCray. An operetta, "The Egyptian Princess," was given by members of the Monday Musical Club at this theater early in the afternoon.

The American Guild of Organists gave the concluding program at the First Methodist Church on the evening of Feb. 23. Henry V. Stearns and Dean Charles S. Skilton were heard in solos. Alfred G. Hubach, organist of the church, led the choir in numbers. Nora Neal was another soloist. On Friday night the teachers were entertained at a banquet given at the First Methodist Church. Impromptu talks were given by Walter McCray, the Association's new president; Dean Skilton and Mr. Fischer. The meeting next year will be held at Emporia, Kan., which has the advantage of being near the center of the State.

THEDA HAYES OWEN.

De Ribaupierre to Conduct Summer Classes in Berkeley, Cal.

André de Ribaupierre, violin instructor at the Cincinnati Conservatory of Music, will leave for the Pacific Coast at the conclusion of the regular school term at the Conservatory. He will conduct a master course in violin and will also give a series of six recitals at the Summer School of Southern California in Berkeley. Since his connection with the Cincinnati Conservatory, Mr. de Ribaupierre has been active in recital work and has also appeared with the string quartet maintained by the Cincinnati Chamber Music Society.

Jacobinoff Returns from Tour

Sascha Jacobinoff, violinist, has just returned from a two-weeks' tour with the Griffes Group, visiting cities in the South and Middle West. He also gave with success an individual recital in the Music Hall in Cincinnati. Mr. Jacobinoff will leave shortly for another series of engagements with the Griffes Group, which also includes Olga Steeb, pianist, and Edna Thomas, mezzo-soprano.

SYMPHONY NAMES OFFICERS

Atlantic City Organization Prepares for Career—New Choir Appears

ATLANTIC CITY, N. J., March 5.—At a meeting of the recently organized Atlantic City Symphony, held on Feb. 13, the following officers were elected: Louis Colmans, conductor; Joseph Piacentini and Vincent E. Speciale, managers; Martin Medholt, orchestra supervisor; Emanuel Hurst, secretary; J. Leonard Lewis, chairman; Anthony Coletti, treasurer, and Anthony Panico, librarian.

The Schubert Musical Club, a new choral organization conducted by Nora Lucia Ritter, gave its first concert recently in the Vernon Room of Haddon Hall. The singing of the chorus gave evidence of careful training.

The third of a series of special concerts by the augmented Colonial Theater Orchestra was given on Feb. 18. Weber's "Oberon" Overture was finely read by David Kaplan, conductor. Joseph Gorodetzer, violinist, appeared as soloist, playing Vieuxtemps' Ballade and Polonaise with spirit and brilliancy. A large audience was present.

The first music week and memory contest celebration in this city was held recently. Special musical programs were given in various churches and public schools of Ventnor. Miss Chalmers, instructor of music in Ventnor schools, was in charge of the celebration.

A delightful musicale was given at Vernon Room on Feb. 20 by the Crescendo Club in honor of Julia Williams, president of the New Jersey Association of Music Clubs. The following artists were acclaimed: Sara Marie Newell, pianist; Ida Taylor Bolte, contralto; Dr. Jeno de Donath, violinist.

VINCENT E. SPECIALE.

Prokofieff Begins European Tour

Word comes from Ettal, Oberbayern, Germany, that Serge Prokofieff, Russian composer-pianist, has begun a concert tour of Spain, France, Belgium and Holland. Among the better known cities in which he will appear are Barcelona, Paris, Antwerp, Brussels and London. There is an increasing demand for Mr. Prokofieff's compositions on both sides of the Atlantic.

MARIE MIKOVA

Charms Cleveland Audience PROGRAM

I.

Country Garden Percy Grainger
Two Inventions Bach
Rondo in G Beethoven
Capriccio in E Scarlatti

II.

Maiden's Wish Chopin-Liszt
Berceuse Chopin
Ballade in G Minor Chopin
Papillons Schumann

III.

March—Tartar Theme Novak
In Spring—Chinese Melody Novak
Ballade—Lapp Theme Novak
Lotus Land Cyril Scott
Bacchante En Dormie Renaldo Hahn

IV.

By the Sea } Smetana
Two Polkas }
Peasant Festival }

MASON & HAMLIN PIANO

PRESS COMMENTS FEBRUARY 7th

Cyril Scott's Lotus Land was delightfully played.—JAMES H. ROGERS.

In Schumann's Papillons Miss Mikova seemed to strike her metier for the mood was invested with piquancy and versatility of expression.—WILSON G. SMITH.

By the Sea Miss Mikova fully scoped to demonstrate her facility of interpretation and brilliancy of passage work. She has a finesse of climax that was especially noteworthy.—J. WILSON ROY.

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 "Hageman a power"—"Best conductor of French repertoire we have ever heard at Auditorium"
 —*Chicago Evening American*.

"Master conductor"—"Scores heavily"—*Chicago Daily News*.

"Superb showman"—"Conductor of first rank"—*Chicago Tribune*.

"Scholar, taste, sensibility of mood, gift of great conductor"—*Chicago Daily Journal*.

"SNEGURITCHKA"

CHICAGO EVENING AMERICAN (Herman Devries).—Hageman a power. My prophecy that Richard Hageman would loom large in his directorial capacity with the presentation of "The Snow Maiden" was fulfilled. Hageman was a power—a force. He knows every line of the score and directs it with absolute mastery. He was as potent in the pit as he was a support and inspiration to the artists, and let me add that his conducting of the third act ballet put him in first rank as a symphony chef d'orchestre, as well as an operatic leader of ripe ability.

CHICAGO DAILY NEWS (Maurice Rosenfeld).—Score heavily for the Chicago Civic Opera Co., for last eve it gave to its guarantors and subscribers one of the most beautiful opera presentations that we have had since Chicago Opera became an established fact. "Snegurotchka" came to a performance and proved a delightful entertainment and a real musical treat. Richard Hageman conducted, and gave to the musical part of the performance poise, rhythmic steadiness, swing and color. He conducted with musicianly authority, and also read into the score lightness, elasticity and grace. He not only supported the singers and dancers on the stage, but he brought out of this partiture all the TONAL EFFECTS AND COLOR that his big body of instrumentalists were capable of bringing forth. He showed himself a master conductor and earned much of the applause for the excellence of the performance.

CHICAGO DAILY JOURNAL (Eugene Stinson).—Rimsky-Korsakoff's Russian Fairy Story, "The Snow Maiden" (Snegurotchka), had its first performance by the Chicago Opera last night and proved to be a veritable Fairyland. Richard Hageman, who conducted, shared with Roerich (artist who made scenery) the honors of the performance and the applause of the audience. The burden of preparing the musical part of the new presentation has rested upon his shoulders, and he alone stood responsible for its virtues or defects. The result was one to do him great credit and the cause for congratulation that he is a member of the company.

The work proceeded smoothly. The orchestration is written with consummate skill to suit a many angled purpose. The rich points were revealed with the hand of a surgeon, and the speed of the performance was kept to an excellent notch.

CHICAGO HERALD AND EXAMINER (Glenn Dillard Gunn).—The performance (Snegurotchka) had all the value of a premiere. The performance was a fine one, a circumstance that reflects great credit upon the company. One remembers first the orchestra, the chorus, the ballet. Sharing the first honors was the conductor, Richard Hageman, who found time in the crowded first week and in the equally hectic weeks that preceded it, to perfect so fine and vigorous an ensemble in a new and complicated work.

The score bristles with difficulties, most of them that fundamental kind that derive from rhythm. Thus the final chorus moves in eighths. Fives and threes and fours are mixed indiscriminately.

The spirit, as well as the matter, so complexly presented, was caught and projected by Mr. Hageman with fine sympathy. Yet he was duly thoughtful of the singers, and none could complain that orchestral support was intrusive or overemphatic.

THE CHICAGO TRIBUNE (Edward Moore).—If the Chicago Civic Opera Co. does nothing else notably for the rest of the season, it would still have justified its right to exist from the manner in which it brought out Rimsky-Korsakoff's "Snegurotchka" last night. Here was an opera and a performance which sent memory scurrying back through the twelve years that Chicago has had its own opera to find something comparable in charm. Memory returns defeated. You will go far before you find a more delightful trip through the land of make-believe than this opera affords. It is for the children between the ages of six and sixty—apparently the whole audience classified as children last night, for the piece succeeded as novelties seldom succeed. Spirit of youth, big smashing choruses, tunes everywhere that fascinate while they are going on and are tantalizingly elusive afterwards. The performance was as smooth and well balanced as though it had been rehearsed for months and played for weeks with not a hitch or a flaw anywhere. It has been mentioned here and there that the opera company rejoices this season in a staff of conductors of the first rank—one of them was in charge last night—Richard Hageman. It was not only a musical performance in which to take delight, but an acting one as well. Even the chorus accustomed to stroll on and off as a singing organization pure and simple, became on this occasion a set of efficient and delightful actors, wherefore there was applause at every act and nearly every song, curtain calls that brought out the Conductor Hageman.

CHICAGO JOURNAL OF COMMERCE (Paul B. Martin).—A delightful work this, and delightfully it was read by Richard Hageman, whose understanding of this score is not only technically thorough, but is evidently based upon that wider knowledge which comes from a complete accord with the purpose of the composer. The orchestra under Mr. Hageman's direction has seldom been heard to better advantage than last night, nor have singers been given better leadership and support.

There was a splendid co-operation between stage and pit, and this was another element which went to make the occasion memorable.

"CARMEN"

CHICAGO TRIBUNE (Edward Moore).—It was a good show with many elements that had caused favorable comment in the past. Still there were some newcomers in the cast and with one important debut. The last belonged to Richard Hageman, Associate Musical Director of the company who, on this occasion, lifted his baton for the first time over the organization. Apparently the company in acquiring his services has made an important artistic addition to its ranks. This was neither unsuspected nor surprising to those who, during some half dozen summers, watched him and his methods at Ravinia, but it is none the less gratifying to know that the Chicago Opera has secured another first-class conductor.

First-class he certainly was in his debut. Only a few operas in all the long list run with as high percentage of pure gold in the score as Carmen, and it is always the duty of the conductor to find and reproduce the gold. This Mr. Hageman did, emphasizing here, bringing out a bit of lyric rapture there.

The house called him a success, and to that verdict an additional vote is here appended.

CHICAGO HERALD AND EXAMINER (Glenn Dillard Gunn).—Mr. Hageman is an efficient master of the baton. He knows his score, his orchestra and his singers. He has taste, refinement, force and a fine feeling for climax.

CHICAGO EVENING POST (Karlton Hackett).—Richard Hageman made his debut with company as conductor. He has an incisive beat—command of his forces, and shows that he understands the spirit of the music. He conducted with vigor and the orchestra responded to him.

THE CHICAGO DAILY JOURNAL (Eugene Stinson).—Richard Hageman, associate musical director and first French conductor, made his first appearance at the conductor's desk. He is already known as a scholar, and he gave evidence of having that taste and sensibility to mood which is an essential gift of a great conductor.

CHICAGO DAILY NEWS (Maurice Rosenfeld).—Richard Hageman made his Chicago debut as conductor. He put much vigor and spirit into the performance of the music of the opera. He was alert, held the personnel well together and gave to the reading of the score the sharp accent and precision that it called for. He proved himself a fine musician and a gifted conductor.

CHICAGO EVENING AMERICAN (Herman Devries).—Mr. Hageman at the desk is a master accompanist on a grand scale. The quintet deserves particularly ardent praise. It was a stunning piece of vocal virtuosity and of consummate perfection of musician-ship. He conducted forcefully with vivacity and verve.

"MARTHA"

CHICAGO DAILY NEWS (Maurice Rosenfeld).—Richard Hageman who conducted was an important factor in the presentation (Martha). He received an individual acknowledgment from the audience for the manner in which he conducted the overture which was excellently played and he held the entire production well in hand dominating the concerted numbers and the chorus with firm grasp. The performance of "Martha" was another distinctive success for the Chicago Civic Opera Co.

CHICAGO DAILY AMERICAN (Herman Devries).—Martha a great triumph. Last night Martha was greeted by genuine, demonstrative joy. Richard Hageman's crisp, clever conducting of the overture won long sustained applause repeated later in the evening when Mr. Hageman appeared upon the stage with the singers.

There is no question of Mr. Hageman's attainments and artistic assets. He is thoroughly equipped with the requirements for his professional capacity. A musician of parts equally interesting and efficient as a composer and accompanist he brings knowledge and sympathy to his position at the conductor's desk.

Comparison of Mr. Hageman with certain other

former leaders of the French repertoire in Chicago can only result in his own glorification.

The chorus need we say was a refreshment to the ear.

CHICAGO EXAMINER (Glenn Dillard Gunn).—A sparkling performance of "Martha" at the Auditorium last evening centered attention on Miss Edith Mason the Lady Enrichetta of the brilliant cast which sang the lively old classic—and on Richard Hageman the conductor.

Under his baton the genial veteran of the repertory was brought to life again with much of the aristocratic finesse, the deftness and the flow of melody always silken if sometimes thin ingrained in these scores of a vanished epoch.

CHICAGO DAILY JOURNAL (Eugene Stinson).—In view of his limited chance this season to show his style Hageman was fortunate in his opportunity last night. He has a fine sense of operatic cohesion, a neat hand at regulating speed and complete control of his men. He can give a tune its proper swagger without letting its glitter seem to have imposed upon his better judgment. The overture he brought to a stirring close.

CHICAGO DAILY TRIBUNE (Edward Moore).—Director Hageman shares honors with singers. Hits became too numerous to count last night at the Auditorium. They began with the overture and continued during and after the acts until the end. After Richard Hageman had finished the overture, he was given a reception such as no conductor has had before this season. When this score is played one forgets for a full evening to be annoyed with matters like uplift and other improving wearinesses and turns to unalloyed and unbroken enjoyment.

CHICAGO DAILY JOURNAL (Eugene Stinson).—Richard Hageman another of his infrequent but agreeable visits to the conductor's stand. He of all the season's personnel seems to belong to that of last year, which was so conspicuous for unutilized and costly talent.

"MANON"

CHICAGO AMERICAN (Herman Devries).—Hageman wins audience in French opera. Last night's performance of "Manon" demands in first place the name of Richard Hageman, who thus goes on record as the best conductor of French opera we have ever heard at the Auditorium. Mr. Hageman knows not only the technicalities of the score but all the traditions of its Parisian alma mater so that the tempo were absolutely and entirely those of the Salle Favort. The orchestra sparkled and snapped during the sprightly opening scenes and thereafter obediently followed the moods of the play under Mr. Hageman's sympathetic guidance. Mr. Hageman had his way with the orchestra and stirred them into some of the loveliest and crispest playing of the season.

CHICAGO DAILY JOURNAL (Eugene Stinson).—Richard Hageman, appearing after a long absence conducted with refreshing spirit which did little to explain why he has not been more frequently in use. He received due attention from the audience.

CHICAGO DAILY NEWS (Maurice Rosenfeld).—"Manon" by Massenet, was added last evening and under the direction of Richard Hageman was performed with orchestral finish and admirable ensemble of both vocal and instrumental forces.

It may be safely stated that in many years this opera has not had such an illuminative and colorful reading as that given by the young Dutch conductor Hageman. He brought out of the elegant French partiture all the nuances of color and rhythm and scored a big success for his part of the production. The entire production reflected most credit upon Hageman, who had the singers as well as the orchestra under perfect control. He knew how to accentuate the music with its many rhythms, so that it came forth with color and dynamic variety.

CHICAGO DAILY TRIBUNE (Edward Moore).—"Manon" at the Auditorium last night turned out to be one of the most delightful and best played works in the whole season of the Chicago Civic Opera last night. Amelita Galli Curci and Tito Schipa were the stars but quite outside of their individual and well deserved successes, the success of the performance as a whole rested upon the shoulders of one man, the conductor, Richard Hageman. For Manon is a French opera down to its last line and its last convention and in the cast there were only three French artists, but Mr. Hageman, not only a fine conductor but a superb showman in a line of endeavor where showmanship is not always regarded as highly as it ought to be, took the various diverse elements and welded them together in a smooth, flexible and delightful unity. Incidentally the orchestra played under his baton as if it was inspired.

SPECIAL ANNOUNCEMENT

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LIMA ARTS CLUB TO SEEK INCORPORATION

Women's Group Elects Officers and Sponsors Program— Male Choir Sings

By H. Eugene Hall

LIMA, OHIO, March 3.—Much local interest has been aroused by a movement for the incorporation of the recently founded Arts Club of Lima, and for the selection of a permanent home for the organization. Of a number of sites under option, the second floor of the Quilna Theater building seems most likely to be chosen. It is hoped to have the headquarters arranged, and to elect officers, before spring. Mrs. Frank M. Bell is acting head of the body, pending the election of a president, and Irene Harruff Klinger is acting as treasurer, in the absence of B. Harley Holmes. Other officers are Marietta Day, recording secretary, and Esther Roberts, corresponding secretary. The nominating committee includes Mark Evans, supervisor of music in the local schools, C. A. Richmond and Winona Vinson Forrer.

An active fortnight in local club events included the giving by the Women's Music Club of a program for children in the sixth, seventh and eighth grades of the public schools on Feb. 24. Evelyn Woods of Toledo, five-year-old pianist, played solos by Bach, Haydn, Schumann and Chopin, and played duets with her teacher, Mrs. Otto Sand.

The election of the club's officers and executive board was held recently. Those chosen were Mrs. Charles A. Black, local singer and director of music, at Trinity M. E. Church, president; Mrs. R. O. Woods, re-elected secretary and treasurer, and the following as an executive board: Mrs. A. L. White, Mrs. P. Reade Marshall, Pauline Wemmer Gooding, Mrs. Black, Mrs. Woods and Mrs. E. A. Siferd, all newly elected, and Mrs. Roy Banta, Mrs. M. M. Keltner, Mrs. P. J. Hobart, Irene Harruff Klinger, Mrs. J. K. Bannister and Nell Kriete.

The local Federation of Women's Clubs recently sponsored a reception and exhibition at the Hotel Argonne, of a collection of reproductions of the mural decorations in the Boston Library, by Sir Edward Abbey, depicting the "Legend of the Holy Grail." Mrs. Lester Pratt told the story of the Grail, with incidental music from Wagner's opera. Margaret Gregg, soprano, and

assistant supervisor of music in the schools, sang some of Kundry's music from "Parsifal."

The Rhondda Welsh Male Glee Singers were heard by a large audience at Memorial Hall on Feb. 13, in a program of



Mrs. Charles A. Black, Newly Elected President of the Lima Women's Music Club

choral numbers by Protheroe, Reichardt, Atkinson and Genée. Among the soloists were David Rees, W. Tudor, William Carey Booth, Tom Davies, Jacob John, J. H. Williams, R. James, D. Howells and Henry Price.

Local artists were presented in an operetta, "Pythian Follies of 1923," at the Faurt Theater on Feb. 13. Among those in the cast were Bertha Ewing, Grace Hollingsworth, interpretative dancer; Dale Marshall, C. E. Xander, Carl Young, Verda C. Gath, Merl Le Vally, Fran Clark, Dean Patton, Maurice Conner, De Mause Leonard, Gilbert Hooks, Joe Repasz, Harold Krein and James Grubb.

Kathryn Wyre Carnes was the leader at a morning program of the Etude Club at the home of Mary Kathryn Roby, on Feb. 20. Mrs. Carnes read a paper on musical societies of England and the Birmingham Festival. Violet Bradley played Grainger's "One More Day, My John."

CARTHAGE, ILL.

March 3.—Russian music was the subject taken up by the regular meetings of the Euterpean Club on Feb. 6 and 20. In presenting the programs, under the supervision of Jeannette Eastman-Doud, short sketches by Grace Kunkel and Paul Ensrud were featured. Marguerite Jacks, Ethel Palmer, Annabelle Tanner and June Clark, pianists; Erma Rowe-Hecox, Lillian Johnson, Erma Rand-O'Hara and Eve Simmons-Runyon, sopranos, and Maurice Leshner, baritone, were soloists.

EVE SIMMONS-RUNYON.

FRANKFORT, IND.

March 3.—The Griffes Group, composed of Olga Steeb, pianist; Edna Thomas, mezzo-contralto, and Sascha Jacobinoff, violinist, was heard in concert in the Methodist Episcopal Church on the evening of Feb. 28, under the auspices of the Matinée Musicale. Both in ensemble and solo numbers the artists gave excellent performances. There were encores after each group of numbers.

RICHMOND, IND.

March 3.—Wesley Howard, formerly of this city, gave a violin recital here

on Feb. 23 before a large audience. J. E. Maddy, violinist and supervisor of music in the Richmond public schools, was soloist in a harp ensemble concert on Feb. 24, in the High School Auditorium, for the benefit of the Richmond High School Orchestra. Pasquale Montani with his pupils, Helen Harrison and Isabel Storch, of Indianapolis, recently gave a recital which included harp solo and ensemble numbers, with flute solo by Mr. Montani, and a four-part number which included flute and violin, piano part played by Juliet Nusbaum and French horn by Vernon Spaulding. Mrs. Agnes Hansel Harter, contralto, with her sister, Mrs. Mary Hansel Brown, soprano, assisted by Marjorie Beck, pianist, and organist of the First Presbyterian Church, gave a recital in the auditorium of the church on the evening of Feb. 24.

ESTHER GRIFFIN WHITE.

AMES, IOWA

March 3.—American music was featured at the concert given recently by the Iowa State College Band under the leadership of Oscar Hatch Hawley on the college campus. The program was given under the auspices of the Sinfonia Fraternity and was heard by a large audience of students and faculty. The music division of the Ames Women's Club lately gave a program with Gladys Ufford, Doris Dudgeon, Mrs. Sunderlin, Mrs. Turner and Mrs. Volz as vocal soloists. The club chorus gave several numbers under the leadership of Tolbert MacRae. Sergei Rachmaninoff appeared at the Iowa State College before an audience of about 3000 persons on Feb. 23. The concert, given under the auspices of the Music Council of the College, was the third in the Artist Course Series and aroused much enthusiasm.

NIAGARA FALLS, N. Y.

March 3.—Ganna Walska appeared before a numerous audience at the Strand Theater on Feb. 24, assisted by Max Kaplick, baritone, and Jeanne Krieger, accompanist. She sang an aria from "L'Enlèvement au Sérail," by Mozart; "Air de Blondine" and "Porgi Amor" from "Le Nozze di Figaro"; Delibes' "Dans le Forêt," and Strauss' "Voce di Primavera." Mr. Kaplick sang an aria from "Il Templario," Nicolai; "Ecce Homo," Trunk; and songs by Strauss and Ricci.

F. D. BOWMAN.

PIANISTS PLAY OWN WORKS

Oldberg and Beecher Give Novel Two-Piano Recital in Beloit, Wis.

BELOIT, WIS., March 3.—Arne Oldberg and Carl Beecher, faculty members of the Northwestern University department of music at Evanston, gave a two-piano recital in the Treble Clef artists' series, in Beloit College Chapel. Original compositions by the performers, a Canonetta by Mr. Oldberg and "The Jester" by Mr. Beecher, were among the attractive numbers played. There was a large and appreciative audience.

Mrs. Blanche Sherman Merriman, pianist, was presented in a lecture-recital, under the auspices of the First Methodist Church Choir, on Feb. 16, before a large and enthusiastic audience. A program largely of modern works was discussed and played in charming manner.

The Fairbanks-Morse Concert Band gave the third of its winter series of concerts on a recent Sunday. The audience was a large one and gave the band and its conductor, Ferdinand Lhotak, a rousing reception. The soloist was Mrs. Robert Daily, soprano.

IRVING W. JONES.

OLIVET, MICH.

March 3.—A sacred concert was given on Feb. 25 by the Olivet College Orchestra in the Congregational Church of Battle Creek, under the leadership of Pedro Paz. Helen Marting, head of the vocal department of the college, was assisting artist. The Olivet College Conservatory faculty is sponsoring a contest designed to enable the people of the community to better appreciate the works of the great masters in music. The winner of the local contest will participate in the district contest to be held early in March.

ROBERT ANDERSON.

Richard Crooks, tenor, will be heard for the first time in St. Louis, on March 13, when he will appear as soloist with the Pageant Choral Society. Other engagements in March are with the Trenton Symphony, and the Orpheus Society in Toronto. He gave a recital before a crowded house in Elmhurst, L. I., on Feb. 22.

Feb. 26 1923.

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(Signed) Albert Ed. Brown.

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NEW YORK, MARCH 10, 1923

USING THE JULLIARD FUND

THE statement that the Juilliard Musical Foundation is ready to consider applications from music students who desire assistance will be gratifying to those who have long awaited the announcement of a definite plan for the use of the greatest bequest in the history of music. If the policy of the Foundation may be criticised in some of its particulars, in the broader sense there is much cause for satisfaction. It may be merely coincidence that concrete statements should issue from the office of the fund hard upon the series of articles in which we made friendly inquiries into the purposes of the trustees. The articles in question expressed something of the impatience of the musical public at the absence of any definite proposal so long after the death of Mr. Juilliard, and certainly this impatience has been abated by the now evident desire of the Foundation to communicate its plans to the press. Nothing but good can follow an open discussion, and there are one or two points in the initial project which call for discussion.

It is proposed to aid qualified students financially. Grants are to be limited to \$1,000 for one year. The sum may be less, the circumstances of the individual being taken into consideration. There is to be a preliminary examination into the merits of each applicant, and "when the investigation yields satisfactory results a notification will be sent to the applicant to appear before examiners who will be designated by the Foundation, and the time and place for meeting the examiners will be stated." Further, it is declared that "no lists of names of examiners will be issued." Why should the names of examiners be withheld, and who will pass upon the merits of the

examiners? Why not follow the example of institutions which conduct examinations for certificates and diplomas and publish the names of examiners broadcast? Without knowing what is in the minds of the trustees, the restriction seems incomprehensible, and is more likely to be provocative of criticism than the publication of the names would be.

More serious in its implications is the declaration that the Foundation "will direct its beneficiaries where and with whom to study." This, in the letter of the term, seems to be an expression of a belated academician, but it may be designed merely to protect the prospective beneficiary from the springs of the charlatan. If such it proves, in application, it is a commendable provision; but if it means dictation beyond the laying down of a considered course by competent judges, then some of the results may be unfortunate. This is where the human element comes into the question, and matters of temperament—or temper—and personality have to be considered. No pupil can make headway if the teacher is unsympathetic, and the Foundation will have to walk warily along delicate paths in exercising the jurisdiction it claims. That it will do this we have no doubt, but the best of intentions are not always realized when a third party intervenes in the teacher-and-pupil problem. Some of our leading institutions grant scholarships which allow the student absolute liberty of action along lines broadly laid down. Energy and sincerity are taken for granted, and the only accounting required is an example of work accomplished, to be handed in within a certain period. In the wider field entered by the Juilliard Foundation the circumstances are different, but the principles will bear application in most instances. It may be well, however, to lay down rules and regulations in this case, and no doubt the individual will be carefully considered as an individual. It is because of an earnest wish to see the Juilliard Foundation achieve its great purpose that we would like to have a little more information upon points which are still somewhat obscure.

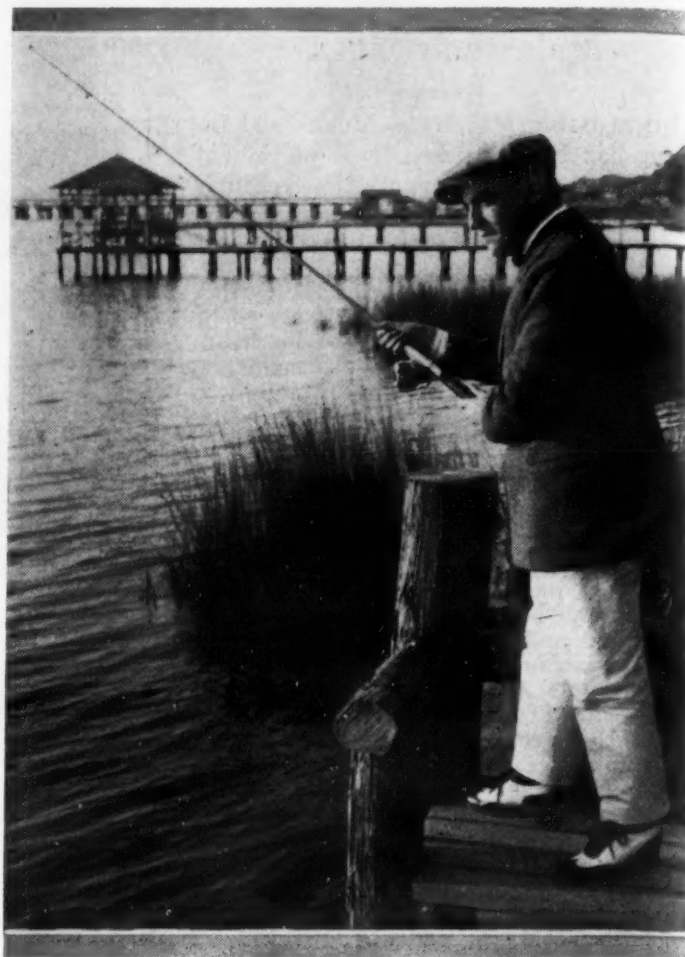
AXE OR TAX?

NOTHING is so catching as the tax habit. Since the man who invented the tax made known his discovery, and imposed it upon his contemporaries, governments have followed his example and developed his ideas with unflagging zeal. The war gave great stimulus to the taxation germ, and it seems that not all the bacteriologists working in the laboratories of political economy can isolate it. The amusement tax was introduced by the Federal Government as a war-time measure. We have been facing some years of peace, with as much equanimity as possible, but the tax is still with us. Now, on top of the ten per cent collected by the Federal officers, a bill to impose a State tax of six per cent is to be presented in the New York Assembly. The only exemptions specified, according to reports from Albany, are performances for educational and religious organizations. Presumably, then, concerts will share the fate of theatrical entertainments if the measure becomes law.

Concert and opera goers have long complained of the Federal charge. What will be their attitude if they are asked to pay an additional six per cent on the present cost of a ticket? If individuals revolt, it is the concert manager who will suffer. The only alternative will be a scaling down of prices to meet the situation. The tax, it is estimated, would yield the State between five and seven millions annually. The State may need the money, but what of the amusement seeker who bases his little excursions in music or drama on a budget already slender? It is high time the Federal tax was removed. Any attempt to levy a further sum from a heavily burdened community can be viewed only with amazement. The judicious application of the economic axe, a little well-considered retrenchment, would be more in order today.

THE United States Section of the International Society for Contemporary Music has decided to permit Russian composers living in America to submit works for performance at the projected international festival. In the absence of a branch in Russia, such composers will be classified as Americans. The attitude is liberal enough, but why should political difficulties preclude an organization of Russian composers outside of their country? Free intercourse with Russia may be denied, but there are many Russian composers resident in Paris and other European capitals. Is national classification under the Society to be purely geographical?

Personalities



"Fotograms" Photo

The Finny Sport Attracts an Operatic Tenor in Sunny Florida

The pleasant purlieus of Florida recently called eloquently to Tito Schipa, tenor of the Chicago Opera, and he has taken a respite from concert work to pursue his favorite piscatorial pastime. Reports do not specify the extent of the popular artist's "catch," but from his business-like pose in the accompanying photograph, one visualizes a substantial dinner. Mr. Schipa's winter home at Daytona provides the setting. The artist will be heard in recital on an itinerary extending until May.

Lalo—Pierre Lalo, son of Edouard Lalo, and himself a Paris music critic of note, is reported to be preparing a collection of memoirs of the composer of "Roi d'Ys."

Gauthier—Eva Gauthier, soprano, as one of the representatives of America at the meeting of the International Society for Contemporary Music at Salzburg next summer, will sing songs by Charles T. Griffes.

Zandonai—Riccardo Zandonai has revised his opera, "La Via della Finestra," composed in 1916, to include only two acts, instead of three. The work in its new form is scheduled for a premiere in Trieste early next year.

Pratella—Perhaps the first opera designed especially for children, "La Nino Nonna della Bambola," composed by M. F. Balilla Pratella, will be given this year by the "Fa, Mi" Society of Milan, which maintains a theater for children.

Strauss—The announcement of the premiere of Richard Strauss' new one-act opera, "Intermezzo," has been awaited with interest. It will have its first performance, probably under the composer's conductorship, at the Salzburg Festival next summer.

Williams—The *métier* of the opera has engaged the attention of Vaughan Williams, British composer, who, according to report, is now at work on a composition for the lyric stage. The title of the libretto has not been disclosed, but its locale is an English village in the Napoleonic era.

Koussevitsky—As champion of Russian lyric drama, Serge Koussevitsky, conductor, has recently carried on noteworthy work for Slav music in the Latin countries. After conducting orchestral concerts in London and opera in Barcelona, he will lead performances of Mousorgsky's "Khovantchina" and "Boris" in Paris in March.

Jeritz—At the conclusion of her present first concert tour of the United States, Maria Jeritz will return to Vienna to fulfill a series of engagements at the State Opera. She recently sent a friendly greeting to Richard Strauss, director of that operatic institution, expressing pleasure at the prospect of revisiting her "home" city.

Edison—On the occasion of his seventy-sixth birthday anniversary, Thomas Edison, of phonograph fame, declared to a body of newspapermen that "the most beautiful voices in the world are in the private homes in America." He is represented as having discovered many amateur singers whose recorded efforts far exceeded those of professionals. "But," added the inventor ruefully, "they won't sing for money!"

Couture—The recent premiere in Montreal of the lyric drama, "John the Baptist," by Guillaume Couture, a Canadian composer, has called attention to the conditions under which it was created. The prose libretto for the work—written in 1907 by the Abbé Antonio LeBel, was later done into verse by a young Canadian poet, Albert Lozeau. M. Couture, then *maitre de chapelle* of the Montreal Cathedral, was invited to compose the score, which was finished eight years ago.

Point and Counterpoint

By Cantus Firmus, Jr.

The Melodic Demijohn



OW a mysterious alcoholic compound, brewed by a stranger, vaguely described as a Frenchman and a chemist, transformed the entire crew of a steamer into warbling vocal virtuosi, was told by the captain of that doughty craft, which recently docked at New York. The mariner who had normally never encompassed a single singing note, asserts that, upon taking a sip, he shortly thereafter burst involuntarily—and therein lies a subtle irony—into the tune of "The Old Oaken Bucket." Not into the drinking songs of half-a-dozen Italian operas, be it noticed, but into a Volsteadian canticle.

The gift of song, nevertheless, proved anything but permanent. Like the vocal endowment of *Trilby* fostered by *Svengali* in Du Maurier's tale, the skipper's visions of thousands of dollars in operatic fees vanished suddenly. Now he is looking for the concocter of the formula. He has no reason to suspect that anyone assisted in the early depletion of his font of song. Still it seems a bit suspicious when, all on one morning, the cabin boy—we quote the *Evening World*—came down the plank, singing "Sweet Rosie O'Grady," and in the next instant a sailor came down, singing "Ben Bolt." The second mate came down singing "Just Before the Battle, Mother." Then came the purser, singing "Sweet Genevieve." The engineer was humming the air of "Tipperary"; a couple of stokers made a duet of "Madelon"; six sailors tackled the sextet from "Lucia." Even the doctor was whistling something. . . .

* * *

An Aber Aberration

By GWYLLM SPOT-BARD

I LOVE the little eisteddfod,
You wind it when it's run down;
Then watch it chasing of its tail,
From dewy morn till sundown.

I'll never leave the one town
Wherein it thrives on leak and kale,
I love the little eisteddfod,
You wind it when it's run down.

Then watch it chasing of its tail,
From dewy morn till sundown.
And though I roam o'er hill and dale,
I'll e'er return to Aber's vale:
I love the little eisteddfod,
You wind it when it's run down.

From a Welsh Anthology

* * *

See, Sharp!

A SHARP hobo once came to a farmhouse and asked for a meal. "I have some cords which need to be resolved," declared the farmer's musical wife, indicating the wood-pile. "Thanks," replied the visiting artist, making for the door, "I'm not a specialist in Chopin."—SAMUEL FIEBERT.

* * *

Merry Mots

RE the conductorial situation in New York, we notice that the reviewer of a well-known contemporary opines that "the Dutch have captured New Amsterdam." We shrink from introducing an intoxicating illusion, but wasn't it originally bought from the redskins for a flask? Yet even the most daring would hardly refer to Manhattan's Oldest Orchestra with its "Pathétique" and Beethoven-Fifth vintages, as a dispenser of musical schnapps.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Sonata and Fugue

Question Box Editor:

What is the derivation of the terms "Sonata" and "Fugue"? Tell me something of the history of the former.

Roanoke, Va., Feb. 27, 1923. S. G.
"Sonata" comes from the Italian "sonare," meaning "to sound," and the term was originally used to designate a set of pieces to be played, in contradistinction to a "Cantata," which was a composition to be sung. In its original form the Sonata was more like a Suite. The term was first used by Johann Kuhnau, and Karl Philip Emmanuel Bach crystallized it into its present form. "Fugue" comes from the Italian, "Fuga," meaning "a flight," because the voices seem to chase one another.

* * *

"The Lily of Killarney"

Question Box Editor:

1. What is the source of the plot of Benedict's "The Lily of Killarney"? 2. When was it first produced and where? 3. Has it ever been sung in the United States?

L. V. B.
New York City, March 3, 1923.

1. Dion Boucicault's play, "The Col-

leen Bawn." 2. Covent Garden, London, Feb. 8, 1862. 3. Yes, by the Castle Square Opera Company in the late nineties. It had probably been given before this as well.

* * *

On Pedaling

Question Box Editor:

In using the pedal in playing the piano, should the heel rest upon the floor or not?

H. S.
Brooklyn, Feb. 28, 1923.

This is largely a matter of taste and a question of how you get the better leverage. Some artists use one method and some the other.

* * *

Advice for the Tenor

Question Box Editor:

1. Should the falsetto be used by a lyric tenor above A Flat? 2. Please state the difference between falsetto and head tones. 3. Would you advise a tenor who has a good lower and middle register from D below Middle C to A Flat above Middle C to train his voice as a dramatic tenor, the tones above A Flat being very weak and produced with considerable effort?

F. L.
Pearl River, N. Y., March 1, 1923.

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1. Some excellent singers use the falsetto, but it is not generally considered to be in accordance with the best vocal tradition to do so. 2. Unfortunately, this is a point upon which there is no accepted theory, in spite of many and diverse explanations of the difference. 3. It would seem wiser to attempt to perfect the production of your voice as it is throughout its entire range. If it is naturally a dramatic tenor, this will take care of itself when the voice is perfectly placed.

On Copyrights

Question Box Editor:

How shall I obtain a copyright for a song? What does it cost? Should I copyright a song before submitting it to a publisher?

F. V. K.
Minneapolis, Minn., Feb. 28, 1923.

Write to the Register of Copyrights, Library of Congress, Washington, D. C., for application blanks. The cost is one dollar. With publishers in good standing there is no risk in sending uncopyrighted manuscripts.

Contemporary American Musicians

No. 266

Mme. Charles Cahier

MME. CHARLES CAHIER, operatic and concert contralto, was born in Nashville, Tenn., and was the daughter of the late Gen. I. N. Walker, Commander-in-Chief of the G. A. R., her maiden name being Sara Jane Layton Walker.



Mme. Charles Cahier

When she was still a child, the family moved to Indianapolis, where she had her first singing lessons with Alex Ernestinoff. Her musical career began as a choir singer in a church in Indianapolis, where her mother, who possessed an excellent soprano voice, was also a soloist. She was later a member of the choir of the Old Stone Church in Cleveland and later removed to New York, where she continued her career as a church and concert singer. Her first European study was under Fidele Koenig in Paris. She also coached in lieder with Amalia Joachim in Berlin. On the advice of the elder Coquelin, she decided to study for the stage and placed herself under Jean de Reszke, making her operatic debut at Nice in 1904 in Gluck's "Orfeo," after

which came immediate offers of engagements in Paris, Berlin, Leipzig and other large cities. She appeared in "Aida" and "Carmen" and the following year as Fides in "Le Prophète" in Frankfurt, after which she was engaged for the Royal Opera at Vienna, where she remained for four and a half years under Mahler's conductorship, singing the leading contralto and dramatic mezzo rôles. She also sang these rôles in the Wagner and Mozart festivals in Munich. She appeared at the Metropolitan in the season of 1911-1912, singing in "Aida," "Trovatore" and "Walküre." Mme. Cahier sang at numerous important festivals in Europe, including the Haydn celebration at Vienna, the Liszt at Heidelberg, the Brahms at Vienna, the Beethoven at Bonn and the Mahler at Amsterdam. Up to the first of this year she had sung Mahler's "Das Lied von der Erde" sixty-six times. She has been decorated by the Kings of Sweden, Denmark, Bavaria, Württemberg and Bulgaria, by the Emperors of Austria and Germany, the Presidents of France and Finland and the Grand Dukes of Hesse-Darmstadt, Lippe-Deimold, Oldenburg and Baden. She has appeared with leading orchestral organizations in Europe and America under practically all of the prominent conductors, including Strauss, Nikisch, Weingartner, Mahler, Bruno Walter, Fried, Mengelberg, Muck, Schleevoigt, Gabrilowitsch, Reiner, Stokowski, Damrosch and Bodanzky.

Panorama of the Week's Events in Musical Chicago

RUSSIANS HEARD IN TCHAIKOVSKY OPERA

His "Tcherevitchki" Proves Amusing—Chaliapin Ends Local Engagement

CHICAGO, March 3.—The second week of the Russian Opera Company's stay at the Auditorium Theater brought forward an opera new to Chicago, Tchaikovsky's "Tcherevitchki," which was given for the first time on Wednesday evening. Ina Bourskaya made her third and last local appearance with the Russians on Saturday evening in the "Czar's Bride." Feodor Chaliapin repeated his thrilling impersonation in "Boris Godounoff" on Monday and Friday evenings, ending his engagement with the company on the latter evening, and the company, irrespective of guest artists, staged commendable productions of Halevy's "Jewess"; Tchaikovsky's "Eugene Onegin" and Rimsky-Korsakoff's "Snégourotschka."

The "Czar's Bride" on Saturday evening was the most spirited performance yet given by the Russians. Mme. Bourskaya was in excellent voice and acted with a freedom and unrestraint which gave to her work an exotic and colorful flavor not always apparent in her performances with the Chicago Civic Opera Association. The singing and acting of the various principals and chorus furnished an ensemble meriting high praise.

A pleasant surprise awaited those who had expected to find little to praise in the Russians' production of Halevy's "Jewess," as the company achieved a well-balanced performance that easily stood comparison with the Chicago Civic Opera Association's efforts a few weeks earlier. Nicolai Rusanovsky portrayed the rôle of Eleazar with dignity and easily met the demands of the music. Cardinal Brogny interpreted by Nicolai Karlash was an imposing figure, and his voice had a rich resonant quality admirably suited to the part. Nina Gusieva made her debut as Rachel, dis-

closing a soprano voice of remarkable volume and flexibility which she handled with ease. Vladimir Svetloff gave a convincing portrayal as Prince Leopold, and his voice was true and clear in the upper register. Gabriel Hranowsky made the minor part of Ruggiero an important item in the performance. Olga Kazanskaya was an attractive picture as the Princess Eudoxie, although her singing was marred by an unpleasant shrillness. Victor Vasilieff proved a masterful conductor. The "Jewess" was repeated on Saturday afternoon.

"Eugene Onegin," given for the first time this season on Tuesday evening, afforded an opportunity to hear the new tenor, Ivan Dneproff, to better advantage than when he appeared in "Boris Godounoff." The other members of the cast did satisfactory work, but the performance had some uneven spots and seemed interminable.

Tchaikovsky's "Tcherevitchki," on Wednesday evening, aroused considerable enthusiasm from the audience and much laughter for the clever comedy and antics of the performers. The chorus in the third act sang with such vigor and spirit that its members were compelled to bow in acknowledgment of the applause before the opera could continue. Gabriel Hranowsky as the wooly Devil; Sergei Anfimoff as Tschub; David Tulchinoff as the Mayor; and Efim Vitis as the Schoolmaster, provided ample entertainment with their clever clowning. Valja Valentinova as the Witch; Vladimir Svetloff as Wakula; and Mary Mashir as Oxana also did admirable work. The melodious and haunting charm of the score was successfully brought out by the conducting of Victor Vasilieff.

On Thursday evening "Snégourotschka" had its first performance by the Russian company this season. The leading rôles were interpreted by Olga Kazanskaya, Vladimir Daniloff, Valja Valentinova, Sophia Osipova, Vladimir Radeeff, Gabriel Hranowsky, and Barbara Loseva.

nervousness made his playing in certain passages slightly unwieldy and halting. His work showed careful preparation, and though he was overcautious and restrained, he gave ample evidence of intelligence and understanding of the music he interpreted.

The Civic Orchestra gave its monthly concert in Orchestra Hall, playing Weber's Overture to "Abu Hassan," Goldmark's "In the Garden" from the "Rustic Wedding," the ballet music from Rubinstein's "Feramors," the Largo from Dvorak's "New World" Symphony and numbers by Strauss, Schubert and Elgar. Joseph Novy, cellist, was the soloist, playing Saint-Saëns' Concerto in A Minor. Frederick Stock has worked wonders with this organization in acquiring a smooth, finished tone and in coordinating the various choirs to make the ensemble effective and artistic.

APOLLO CLUB SINGS BACH

Gives the B Minor Mass, with an Hour's Intermission for Dinner

CHICAGO, March 3.—Bach's B Minor Mass was sung by the Apollo Club on Monday night, beginning at 6.30 and allowing an hour's intermission for dinner at 7.45. The soloists were Merle Alcock, contralto; Else Harthan Arendt, soprano; Arthur Boardman, tenor, and Herbert Gould, bass. The Chicago Symphony supplied the accompaniment, Harrison M. Wild conducting, with Edgar Nelson at the organ.

The ensemble singing was excellent, the chorus giving forth a full bodied tone, carefully shaded to meet the variations and complexities of the score. The chorus caught the spirit of the religious fervor in which the music abounds and sang with much impressiveness.

The work of the soloists was not less

noteworthy. Mrs. Alcock, Mrs. Arendt, Mr. Boardman and Mr. Gould all sang with colorful tone and excellent understanding.

Jacques Gordon, concertmaster, played the violin obbligato to Mrs. Alcock's solo, "Laudamus te," and Mr. Gould had the assistance of Mr. Nelson at the piano and an obbligato for French horn played by W. Hoss in his solo, "Quoniam tu solus sanctus." Mr. Nelson was of artistic assistance at both organ and piano.

Isa Kremer Gives Third Concert

CHICAGO, March 3.—Isa Kremer, balladist, returning for her third visit this season, entertained a large audience on Wednesday evening in Orchestra Hall with her interpretations of the folk-songs of various nations. An attractive innovation in her program was the inclusion of three lullabies in succession, "Le Petit Navire" from the French, "Wieglied" from the Jewish, and "South Carolina Croon Song" from the Negro race in America. The balance of her program was selected from Russian, Italian, French, Jewish, German and English sources.

Haydn Choral Society Excellent in Concert

CHICAGO, March 3.—The Haydn Choral Society, conducted by Haydn Owens, gave a concert in Kimball Hall on Tuesday evening. The singers entered into the spirit of the music with zest. They are a well-trained body and reflect the careful drilling and training imposed by Mr. Owens. Burton Thatcher, baritone; Margaret Owens, soprano; Kenneth Fiske, violinist; Hugh Porter, organist, and Joseph Brinkman, accompanist, were the assisting artists.

Pianist Gives Chopin Program

CHICAGO, March 3.—Josef Hofmann, pianist, on Tuesday afternoon, paused long enough in a transcontinental trip from California to New York, to give an interesting exposition of Chopin music at the Studebaker Theater. His interpretation of the twenty-four preludes was particularly beautiful, each individual piece glowing and scintillating with poetic feeling and imagination. He was recalled numerous times and added several Chopin extras not listed on the program.

Ganna Walska to Sing with Russian Opera Company

CHICAGO, March 5.—Ganna Walska is to make her Chicago operatic debut with the Russian company, a contract having been signed for two appearances with that organization between March 12 and March 18. She has also tentatively agreed to sing with the Russians next season in eight cities, including New York and Boston.

Irene Pavloska Fulfills Concert Engagements

CHICAGO, March 3.—Irene Pavloska, soprano of the Chicago Civic Opera Association, who has been re-engaged for next season by that organization, has fulfilled several concert engagements since the close of the opera season. She appeared in Monmouth, Ill., on Feb. 20; in Muskegon, Mich., on Feb. 23, and gave an afternoon and evening concert in Lafayette, Ind., on Monday.

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NEW ITALIAN WORKS GIVEN BY SYMPHONY

Stock Conducts Two Pieces by Santoliquido and Pick-Mangiagalli's "Sortilegi"

CHICAGO, March 3.—Frederick Stock, conductor of the Chicago Symphony, in the latter half of the Friday afternoon and Saturday evening concerts devoted his attention to the work of two young Italian composers. One of these, Santoliquido, was a comparative stranger, but his "Twilight on the Sea" and "Perfume of the Sahara Oases," proved to be refreshing and melodious. Pick-Mangiagalli's "Sortilegi," for piano and orchestra was also heard for the first time at these concerts. William Bachaus, pianist, appeared with the orchestra, playing Beethoven's Concerto in G Major and the piano part in "Sortilegi."

"Twilight on the Sea" and "Perfume of the Sahara Oases," heard for the first time in this country, are atmospheric and imaginative. Their composer does not attempt to strike out new paths, but sets down his impressions within certain well-defined limitations.

"Sortilegi" proved to be a fascinating and energetic dance of fire and spirit. Mr. Bachaus played the difficult piano part with characteristic skill. The composition is based on a solid melodic foundation ornamented with airy runs and trills, giving it much sparkle and radiance.

Mr. Bachaus gave an admirable reading of the Beethoven Concerto, and Mr. Stock supplied a sympathetic accompaniment, keeping careful rein on the orchestra.

Roger's "Romantic Suite" had a beautiful interpretation by the orchestra. Mozart's overture to "The Impresario" began the program.

In Chicago Studios

Chicago, March 3.

CHICAGO MUSICAL COLLEGE

Alvene Resseguie, baritone, of the faculty, sang recently at the Birchwood Morning Musicale Club and at Medinah Temple, in connection with a lecture given by C. Gordon Wedertz, organist. Theodore Kratt, of the faculty, was soloist on Washington's Birthday, with the Treble Clef Club of Indianapolis, Ind. Charles Berman, pupil of Mr. Kratt, gave a recital in Milwaukee on Sunday evening.

Edward Collins, pianist, of the faculty,

[Continued on page 31]

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COATES WELCOMED IN MINNEAPOLIS

Levitzi Heard with Symphony—American Program Led by Glenn D. Gunn

By Florence L. C. Briggs

MINNEAPOLIS, MINN., March 3.—A hearty welcome was extended to Albert Coates, in his appearance as guest conductor in a recent concert of the Minneapolis Symphony. The visiting conductor led an exhilarating performance of Rimsky-Korsakoff's "Schéhérazade" Suite and Wagner's "Meistersinger" Prelude and "Good Friday Spell" from "Parsifal." Mischa Levitzki was the soloist in an excellent performance of Schumann's Concerto in A Minor, and in response to the wishes of his auditors added encores.

Three Chicago composers were included in a program of American music given at a recent Sunday concert by the Symphony, under the leadership of Glenn Dillard Gunn. The works represented were Carpenter's "Adventures in a Perambulator," Sowerby's "Irish Washerwoman" and DeLamarter's Suite, "The Betrothal." Augusta Cottlow, pianist, was the soloist in MacDowell's Concerto in D Minor, winning enthusiastic approval for her performance. The audience was demonstrative throughout the concert.

In another recent Sunday program of the Symphony, conducted by Henri Verbrugghen, two local artists were the soloists. These were Mabel Jane McCabe, pianist, and Karl Scheurer, violinist, both of whom were well received by a large audience.

Pablo Casals, 'cellist, and Eva Gauthier, soprano, were presented in a recent joint recital in the University series. The event was well attended, and the artists' excellent program applauded.

The Elks' Male Chorus, David Nyvall, conductor, at its recent annual concert, gave a composition for male voices, "Off in the Silly Night" by the leader. The solo was sung by Joseph Granbeck, tenor; Mme. Yde-Lake, local soprano, was the assisting soloist. Two male quartets from the organization sang groups of songs. The audience was large.

The Thursday Musical Club's "home composers' program" included numbers by Stanley R. Avery, Willard Patton, Lois Rogers, David Nyvall, Raymond Shryock, Katherine L. Smith and Carol Hurlbut. The performers were Lora Lulsdorf, Lillian Nippert Zelle, Mabel Jackson, Ethel Payne Collins, Annette Yde-Lake, Mildred Langtry, Marion Baernstein Baerman, Meta Ashwin Birnbach, Mabel Pelletier, F. V. Davidson and Ray Morehouse.

Cameron McLean, Scotch baritone, was heard in a concert in the Hennepin Avenue Methodist Church on Feb. 20.

FARGO CLUB GIVES CONCERT

Local Artists Participate in Second Annual Program

FARGO, N. D., March 3.—The second annual concert of the Fargo Music Club, in which a number of the most prominent local musicians appeared, was given on Feb. 13 to a large audience. Among the soloists were Mrs. Frank I. Temple, pianist; David De Haven, tenor; Mark Andrews, bass, and Frances Tillotson and Mrs. Ernest Wright, sopranos. A feature of the program was Schubert's "Ave Maria" excellently played by a quartet composed of Mrs. E. A. Engbreton and Florence Larson, violinists; A. J. Stephens, 'cellist, and Mrs. F. D. Henderson, pianist.

The Fargo Boy Scout Band, directed by Marie McCormick, soprano, gave the fourth of a series of five Sunday concerts at the Orpheum Theater on Feb. 18.

Four members of the Sigma Alpha Iota sorority, Marvyl Larson, soprano; Frances Tillotson, soprano; Mrs. Frank I. Temple, pianist, and Mrs. E. A. Engbreton, violinist, presented "A Musical Reunion" at the Orpheum Theater on Feb. 22, 23 and 24.

ALMA HAYES REED

SOPRANO

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The orchestra, chorus and girls' glee club of the Fargo High School appeared in the eighth of the Sunday concerts of the Fargo-Moorhead Federation of Churches on Feb. 25.

The Zoellner Quartet gave a concert in Moorhead, Minn., on Feb. 12.

EDWIN B. OLWIN.

In Chicago Studios

[Continued from page 30]

was soloist with the St. Louis Symphony on Feb. 11, playing a Saint-Saëns Concerto.

Adele C. Karstrom, pupil of Edoardo Sacerdote, baritone, gave a recital at Winnetka on Monday evening.

Lora Shadurskaya, Russian dancer, arranged and performed a ballet, "Devil's Holiday," which preceded the Opera In Our Language Foundation's performance of "Cavalleria Rusticana" on Thursday afternoon. Mme. Shadurskaya was assisted by William Kuderoff, Irene Ciha, June Cook, Myrtle Fink and Georgiana Vondrak.

BUSH CONSERVATORY

Ralph Leo, baritone, of the faculty, has just returned from a concert trip in Iowa. Mr. Leo has featured several Negro spirituals on his programs which he has arranged from original sources.

William Nordin, baritone and conductor of the Swedish Glee Club, has arranged several concerts for the Club in and around Chicago, preparatory to a proposed trip to Sweden in the coming Summer.

Ebba Fredericksen, pupil of Richard Czerwonky, violinist, and Leola Aikman, soprano, pupil of Charles W. Clark, have won places in the final trials now being conducted by the American Society of Musicians, the winners to appear as soloists in the popular concerts given next season by the Chicago Symphony.

A recital of original compositions was given at the Conservatory on Tuesday evening. Irwin Jensen, Jessemin Page, Robert Sanders, Glee Maek, and Birt Summers, members of the master school composition class, were represented on the program. The various numbers were interpreted by Irwin Jensen, Leola Aikman, Julie Rive Snider, Alice Sullivan, Robert Sanders, Olga Eitner, Ethel Murray and Adolph Ruzicka.

AMERICAN CONSERVATORY

Piano pupils of Adalbert Hugulet and Cleveland Bohnet, and vocal pupils of Frank Parker, baritone, gave a recital in Kimball Hall on Saturday afternoon.

Robert Scanland, pupil of Allen Spencer, pianist, is now teaching at Heidelberg University, Tiffin, Ohio. Albert Lukken, baritone, pupil of Karleton Hackett, is dean of the music school and head of the vocal department at the University of Oklahoma. Joseph Novy, 'cellist, artist-pupil of Robert Ambrosius, was soloist at the Civic Orchestra concert on Sunday afternoon.

Stella Roberts, violinist, who gave a recital in Kimball Hall on Feb. 24, has fulfilled several engagements during the last two months. She played for the Wisconsin Society on Jan. 27, for the Eleanor Club on Jan. 30, Musicians' Club on Feb. 5, Kenilworth Woman's Club on Feb. 8, and at the Oak Park High School on Feb. 15.

LYCEUM ARTS CONSERVATORY

Isabel Cumming, soprano, and Julius Niehaus, bass-baritone, pupils of James Hamilton, gave a joint recital at the Conservatory on Friday evening. Miss Cumming sang "Vissi d'arte" from "Tosca," Handel's "O Sleep Why Dost Thou Leave Me?" Schubert's "Who Is Sylvia?" Martin's "Come to the Fair" and Leoni's "Tally-Ho" and numbers by Phillips, Boyd, Riker and Curran. Mr. Niehaus was heard in Handel's "Rage of the Tempest" and "Hear Ye! Winds and Waves" and songs by Beethoven, Korbay, Fléiger, Keel, Burleigh and Martin.

MISCELLANEOUS

Theodora Sturkow-Ryder, pianist, presented Janet Friday, Ethel Eiler, Sophie Shapiro, Ethel Dale and Jean MacShane in piano numbers in her studio on Saturday afternoon, the program closing with a Beethoven Sonata for piano and violin played by Madame Sturkow-Ryder and Anne Hathaway, violinist.

Eugene Barkow, pupil of Frederik Fredericksen, violinist, gave a program at the Wisconsin School of Music, Milwaukee, on Monday night. Orvin Sale, another pupil, is now appearing with the Barsaloni Trio.

Floyd Carder, baritone, pupil of Carleral weeks.

Craven, who has been soloist for two years at Portage Park Theater, has been engaged as soloist at Terrace Gardens. James A. Fryer, bass, sang at Kenwood Evangelical Church on Feb. 11 and 18 and at the Second Presbyterian Church on Feb. 25. Wilfrid Cushing, baritone and manager of the Melody Four, is singing on the Orpheum circuit.

Church Choir Sings Negro Spirituals

CHICAGO, March 3.—The North Shore Baptist Church Choir, Frank Parker, conductor, gave the second of a series of special musical services on Sunday evening, presenting a program of Negro spirituals. Dett's "Listen to the Lambs," Fisher-Harris' "Deep River" by the women's chorus, Burleigh-Brewer's "Swing Low, Sweet Chariot," by the men's choir, and Stewart's "We'll Go on and Serve the Lord" by the full choir were effectively given. Mr. Parker sang Stewart's "Are You Ready?" Frances Anne Cook, organist, played some arrangements of spirituals and the Largo from Dvorak's "New World" Symphony.

Mr. and Mrs. Phillips in Weekly Series

CHICAGO, March 3.—William Phillips, baritone, and Alice Phillips, soprano, began a week's engagement at Lyon & Healy Hall, on Monday afternoon. Mr. and Mrs. Phillips sang Schubert's "Serenade," Lehmann's "Under the Greenwood Tree," Henschel's "Gondoliera," Barnicott's "Maiden in Grey," and Hildach's "Passage Birds" Farewell," each artist singing a group of solo numbers. The same program was repeated daily.

Scottish Baritone Sings at Musicale

CHICAGO, March 3.—Cameron McLean, Scottish baritone, appeared at the Edgewater Beach Hotel twilight musicale, on Sunday evening, and displayed admirable interpretative ability in a program which included Secchi's "Lungi dal caro bene," Loewe's "Edward," Schumann's "Lotus Flower," "Songs of the Hebrides" arranged by Marjorie Kennedy Fraser, and a number of Scottish folk songs and Negro spirituals. He was ably assisted by Mabelle Howe Mable at the piano.

CHICAGO, March 3.—Dwight Edrus Cook, tenor, gave a concert at the Woodlawn Park M. E. Church on a recent evening, singing the Cavatina from Gounod's "Faust"; "Love Is Not a Fleeting Passion," from Cadman's "Shanewis"; "Oh, My Beloved," by Stickles, and "The Great Awakening," by Kramer.

CHICAGO, March 3.—Esther Goodwin, pianist; Myra C. Conyers, soprano; Armand Roth, violinist; Gloria Burch, Hazel Johnson, pianists, and Evelyn Bostleman, soprano, participated in the program given at the regular monthly meeting of the Heniot Levy Club on Feb. 18, held at the home of Constance Aurelius.

CHICAGO, March 3.—Frank Parker, baritone, gave a joint recital with Frances A. Cook, organist, at the North Shore Baptist Church, on Feb. 20. Mr. Parker gave a concert at the Douglas Park Swedish Church, on Feb. 24, and sang at Joliet, Ill., on Monday evening.

CHICAGO, March 3.—The Lake View Musical Society gave a concert for active members at the Parkway Hotel, on Feb. 13. Those taking part were Maida L. Dudley, soprano; Marion Bluthardt, contralto; Marion Lychenheim and Beatrice I. Welles, pianists; Mildred Brown, violinist; Dorothy Bell, harpist, and Goldie Gross, 'cellist.

CHICAGO, March 3.—J. Lewis Browne, organist, delivered a lecture in the Renaissance Course at the University of Chicago on Feb. 13 and gave an organ recital at the University of Illinois on Feb. 20 under the auspices of the Tuesday Morning Musical Club, playing his own compositions and those of Bossi, Bird, von Fielitz, Handel, Martini and Rheinberger.

CHICAGO, March 3.—Stuart Barker, baritone, of the Gunn School of Music faculty, gave a lecture-recital at North-Western College, Naperville, Ill., recently. He also gave a lecture-recital at the Gunn School on Tuesday evening, singing three groups of songs. His subject was, "Is the Singing Voice a Gift?"

CHICAGO, March 3.—Ethel Jones, mezzo-soprano, has been using two songs by Easthope Martin, "Wayfarer's Night Song" and "All for You," with success on all her concert programs recently. Miss Jones will soon begin a tour in Iowa which will cover a period of sev-

ST. PAUL STIRRED BY ARTISTS' ELOQUENCE

Coates, Levitzki, Salvi and the Winnipeg Choir Among Concert-Givers

By Florence L. C. Briggs

ST. PAUL, MINN., March 5.—Hugh M. C. Ross, director of the Winnipeg Male Voice Choir; Alberto Salvi, harp soloist with the choir; Albert Coates, guest conductor of the Minneapolis Symphony; Mischa Levitzki, soloist with the symphony, and Mme. Marie Louise Bailey-Apfelbeck, piano recitalist with the Schubert Club, were the outstanding artist-figures of recent music events in St. Paul.

The Winnipeg Choir, under Mr. Ross's compelling baton, sang superbly an excellent program to an audience whose enthusiasm was in some measure a compensation for its small size. Mr. Salvi's success was pronounced.

Albert Coates conducted the Minneapolis Symphony in memorable fashion on the occasion of the eleventh concert in the Auditorium. The distinguished English leader infused great fire and dramatic eloquence into the orchestra's performance of Rimsky-Korsakoff's "Schéhérazade." Wagner's "Good Friday Music" literally cast a spell over the audience. Mr. Levitzki's fine art was applied to a performance of Schumann's A Minor Concerto which left nothing to be desired. Many encores were given by the pianist.

The recital by Mme. Apfelbeck provided an interesting experience in the People's Church yesterday afternoon on the occasion of the Schubert Club's nineteenth scheduled event of the season.

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"VENERABLES" FILL PROGRAM OF REINER

Cincinnati Hears Tried and True Symphonic Works—Events of Week

By Philip Werthner

CINCINNATI, March 2.—The Cincinnati Symphony Orchestra, under Fritz Reiner, gave its eighth program on Sunday afternoon, Feb. 25, with the assistance of Faye Ferguson, pianist, who played the venerable Concerto in G Minor of Mendelssohn. Miss Ferguson performed this well-worn music with much fluency and managed to infuse considerable poetry into it. She was warmly applauded and gave an encore. The orchestral numbers were the Overture to "Merry Wives of Windsor," by Nicolai; a "Serenade," by Volkmann, and the Overture to "Der Freischütz," by Weber. All of these tried-and-true works were beautifully played.

The string quartet of the College of Music gave the fourth concert of the season in the Odeon on Feb. 23. The Haydn Quartet in F, a quartet of Beethoven and a quintet by the same master, with the gifted pianist, Romeo Gorno, assisting, were well played by Emu Heermann, William Knox, Carl Wunderle and Walter Heermann. Ilse Huebner, who was ill, was to have assisted, but her place was taken by Mr. Gorno.

The Symphony played to capacity audiences in Athens, Oberlin and Sandusky last week and created a fine impression.

The choir of the Church of the Epiphany, under the direction of Hugo Sederberg, sang Maunders' "Penitence, Pardon and Peace" on Feb. 25. Emilie Hallock and Norman Fehl sang the solo parts.

The music department of the Covington Art Club gave an interesting program on Feb. 27, consisting of several choruses under the direction of Mrs. Alois Bartschmid, songs by Augusta Litzendorf and Mrs. Grossman and violin solos by Mildred Williams, a former pupil of Mme. Liszniewska, gave a piano recital at the Conservatory of Music on Feb. 23, at which she played pieces of Bach, MacDowell, Schumann, Chopin, Debussy and Liszt.

An engaging program was given at the Conservatory on Feb. 27. Several two-violin numbers and a duet for violin and viola were finely played by André de Ribapierre and Robert Perutz. A "Serenade" of Sinding for two violins and piano, in which Dr. Karol Liszniewska played the piano part, and Variations on the A Minor Caprice of Paganini were also well played by de Ribapierre and Perutz.

Liszniewska Pupil Heard in Cincinnati

CINCINNATI, OHIO, March 3.—One of the outstanding features of the recent concert at the Conservatory of Music was the playing of the Beethoven Piano Concerto in E Flat ("Emperor") by Roberta Felty with the Conservatory orchestra, under the leadership of Modeste Alloo. Miss Felty, whose home is in Springfield, Ohio, showed a fine sense of rhythm, splendid technique and a feeling for ensemble usually found only in artists of wide experience. She is a pupil at the Conservatory of Mme. Marguerite Melville Liszniewska.

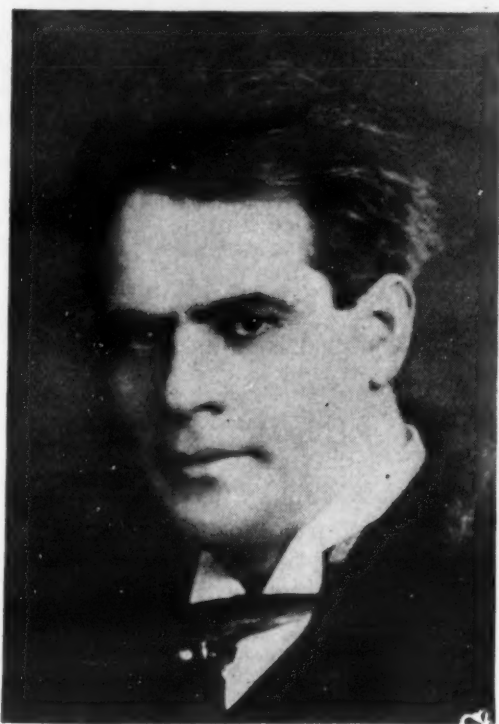
MILFORD, MASS.

March 3.—A splendid program was given at the Opera House by the Boston Symphony Brass Octet, conducted by George Mager, solo trumpeter of the Boston Symphony, recently. Walter Kidder, baritone, assisted on the program. The octet gave many interesting numbers. Richard Grayson, local bass, took part in the performance of "Elijah," at the Newton Church on Feb. 17. Vivian

Scott, soprano, was soloist at the recent concert of the Active Club of Hopedale. At Hopkinton Town Hall an interesting concert was given recently by Mollie Logee, soprano, assisted by Alex Digianantonio, pianist; Frank Fahey, baritone; Joseph Ceruti, tenor, and Henry Volk, violinist. The Quartet of Artists, a local concert company, gave a splendid program in Medfield on Feb. 27. A musicale was given at the home of Mrs. A. Volk on Feb. 28. Notable was the singing of Elsie Dow Fulton.

HENRY ISIDOR VOLK.

Joseph Schwarz to Go on Three Months' Tour of Orient Next Season



Joseph Schwarz, Baritone

Joseph Schwarz, baritone, who has been engaged for a concert tour of the Orient next season, will leave in the early fall for Japan, where he will open a three-months' tour at the Imperial Theater in Tokio on Nov. 26. Following five successive concerts in Tokio, he will leave for a tour of the provinces of Japan, going thence to cities of China and the Philippines. Arrangements for the tour were made by S. Hurok, Mr. Schwarz' manager, and A. Strok, leading concert manager of the Far East, and call for a minimum of thirty appearances. Mr. Schwarz will return to this country about the middle of February to fulfill the engagements which are being booked for him.

HERRIN, ILL.

March 3.—The First Baptist Church Orchestra gave an attractive program at the church on Feb. 20 under the leadership of Gilbert Waller. Rev. I. E. Lee, Mrs. Allen Whittenberg, Ren Lay and F. A. Cooke and Bessie Minton were the soloists. The High School Chorus has been singing at the several churches here. At the Methodist and Baptist churches Joseph Perrine recently sang the tenor solo in Gounod's "Sanctus." The Music Department of the Women's Club met at Mrs. Allen Whittenberg's home on Feb. 15, hearing a "Valentine" program. Mrs. McCoy read a historical paper and an appropriate vocal program was given by Myrtle Sanford.

FREDERICK A. COOKE.

WICHITA, KAN.

March 3.—The program of the Saturday Afternoon Musical Club on Feb. 17 was in charge of Mrs. George Munn Kirkwood, soprano, and Harry Von Tobel, pianist. The former, accompanied by Mrs. Lucille Kells Briggs, sang three groups, two of which were made up from the works of modern composers. Mr. Von Tobel played two groups, one featuring Russian compositions. Verna Moyer gave explanatory talks on the program.

T. L. KREBS.

Benno Moiseiwitsch, pianist, will make his last New York appearance before leaving for a tour of the Far East in Carnegie Hall on the afternoon of March 10. He has just returned to New York from a successful tour of the Pacific Coast.

FRENCH SEEK MUSIC GLORIFYING SPORTS

Jury of Noted Musicians to Choose Three Works Based on Olympic Games

Music will have a place with its sister arts in celebrating the eighth series of international Olympic Games, which will take place in Paris next year. Compositions depicting the spirit of sport are eligible for a competition, out of which three works in the several departments of art will be chosen for performance or exhibition at the time of the Olympic celebration in the summer of 1924.

The commission of arts and foreign relations of the French Olympic Committee has just fixed the rules for the competition and exhibitions of art which will illustrate the games of the Eighth Olympiad, to be celebrated from May 15 to July 27, 1924. These rules, according to *Le Menestrel* of Paris, have been communicated to all the diplomatic agents of the nations participating in the competition, to foreign representatives of France, and to members of the International Olympic Committee charged with bringing them to the attention of interested artists.

An international jury will award Olympic medals to the three best musical works, as well as to three each in the departments of architecture, painting, sculpture and literature. Only works inspired by sports will be admitted to the competition.

The most prominent artists of several nations have accepted invitations to sit in the jury. The musical judges will comprise Charles-Marie Widor, president, and the following members of the jury: Louis Aubert, Béla Bartok, Albert Bourdariat, Robert Brussel, Nadia Boulanger, Alfred Bruneau, Edward Burlingame Hill, Comte Jean de Castellane, Comte Clary, Gustave Charpentier, Jean Chantavoine, Emile Jacques-Dalcroze, Gustave Doret, Paul Dukas, Gabriel Fauré, Georges Enesco, Florent Schmitt, Jean Giraudoux, M. Grassi, Georges Hüe, Joseph Jongen, Charles Koechlin, Pierre Lalo, Arthur Honegger, Manuel de Falla, Francesco Malipiero, Edouard-Joseph Mangeot, Willem Mengelberg, Marquis de Polignac, Henri Prunières, Henri Rabaud, Maurice Ravel, Albert Roussel, Georges Salles, Jacques de Saint-Pastou, Cyril Scott, Stepan Vacay, Igor Stravinsky, Karol Szymanowski, Vianna da Motta and Vincent d'Indy.

TERRE HAUTE, IND.

March 3.—Ricardo Martin appeared under the management of George Jacob in an attractive recital of German, French, Italian and English songs on Feb. 20. The audience insisted upon several extras. Mr. Martin's accompaniments were capably played by Hubert Carlin, who also gave two groups of solos, featuring modern Spanish compositions. A recital of organ, piano and vocal numbers, organized by the Woman's Music Club, was given by Amelia Meyer, Gertrude Haupt Richolson, Dean Armstrong, organists; Bessie Streever Meyer, Mrs. Clinton Sherwood, vocalists; Mrs. Victor Miller, violinist; Elvada Tessman Thompson, pianist, and the chorus of the Centenary Church.

L. EVA ALDEN.

STAMFORD, CONN.

March 3.—Marion Morrey gave a piano recital recently at the Parish House under the auspices of the Young People's Guild of St. Andrew's Parish of Stamford. The program consisted of groups of Chopin and Liszt compositions and numbers by Rameau-MacDowell, Scarlatti-Tausig, Bach-Tours, Cyril Scott, Grainger and Moszkowski. Miss Morrey proved that she is well equipped technically and that she possesses distinct talent.

J. W. COCHRAN.

JOPLIN, MO.

March 3.—William Bachaus, pianist, appeared in concert at the High School Auditorium on Feb. 19 and was enthusiastically greeted. He was recalled for three final extras at the conclusion of his program. The Bachaus concert was the third of the Fortnightly Music Club winter series.

A. D. WARDEN.

WINNIPEG, CANADA

March 3.—Winnipeg has had the most prolific season in its history, in respect to the number of visiting artists. Prac-

tically all have come under guarantees, and, save in half a dozen instances, the balances have been on the right side. Arthur Rubinstein, who appeared under the management of the Women's Musical Club, was enthusiastically received. Sergei Rachmaninoff played on Feb. 19 to the largest audience that has greeted an instrumentalist recently. Three choral societies of Winnipeg are singing this season, the Oratorio Society, the Philharmonic Society and the Choral and Orchestral Society.

MARY MONCRIEFF.

Barbara Lull, Young Violinist, Acclaimed in Cleveland Recital



Barbara Lull, Violinist

CLEVELAND, March 3.—An eighteen-year-old violinist, Barbara Lull of Chicago, pupil for the past three years of Leopold Auer, made her debut here at a meeting of the Cleveland Fortnightly Musical Club on Feb. 20. She was enthusiastically acclaimed and her brilliant playing made a deep impression. Particular interest attached to her appearance, as she is the daughter of Alice Woods, one-time Cleveland and an accomplished violinist, who was the girl's only teacher until she was twelve. Mr. Auer will present his pupil in Chicago in September, after which she will tour Italy and on her return make her New York debut.

Miss Lull played two groups, including Variations on a Theme by Corelli by Tartini-Kreisler, the Dvorak-Kreisler "Slavonic Dances" and Sarsate's Introduction and Tarantelle. She closed with a Nocturne by Chopin-Wilhelmj and Wieniawski's Polonaise in D. Her tone was rich and sonorous.

Others appearing on the program were John Ritschl, baritone; Frances Bolton Korthauer, pianist; Helen Boethelt Woodward, soprano; Emil de Bidoli, Mrs. Hugh Fullerton and Linna Boyd, accompanists.

GRACE GOULDER IZANT.

Ziegler Pupils Study Origin of Music

Classes in research work in the origin and characteristics of music in different countries are in progress at the Ziegler Institute of Normal Singing. The work is divided among the various students, each being responsible for the necessary information pertaining to one country. A general commentary in lecture form on all the material contributed is given by Mme. Ziegler. Comparisons of songs from each country are also made.



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CLUBS PROMINENT IN PORTLAND WEEK

Oregonians Hail Josef Hofmann in Recital—Chamber Music Concert

By Jocelyn Foulkes

PORTLAND, ORE., March 3.—Three local musical organizations, the Willamette Men's Glee Club, of Salem, Ore., recitals of Josef Hofmann, pianist; Lois Adler, pianist, and the MacDowell Club's program provided Portland with an interesting week of music.

Josef Hofmann's concert at the Municipal Auditorium was given on Feb. 20, under the local management of Steers and Coman. His program consisted of Beethoven's "Hammerclavier" Sonata, Studies by Chopin, the pianist's own "Children's Corner," and Liszt's "Lieberstraum" and "Spanish Rhapsody." The audience demanded numerous extras.

An appreciative audience heard the Chamber Music Trio, which appeared in concert on Feb. 21 at the Heilig Theater, under the management of W. T. Pangle, manager of the theater. Susie Fennell Pipes, violinist; Ferdinand Conrad, 'cellist, and J. Hutchison, pianist, organized the trio nine years ago, and it has now grown into one of the musical assets of the city. The program consisted of the Brahms Trio, Op. 87; Smetana's Trio, Op. 15, and numbers by Tchaikovsky, Ravel and d'Indy.

An act from "Carmen" featured the program given by the Opera Ensemble Club, Robert Corrucini, conductor, at the Auditorium, on Feb. 18, the occasion being one of the city's popular concerts. The leading rôles were sung by Gertrude Hoerber, Margaret Masonek, Paul Davies and Antoine Ward. In addition, operatic

solos and choruses were given, as well as other numbers. Aside from those who took part in the "Carmen" act Mae Feldman and Zella Koegel, sopranos; Ausby Bishop and Lawrence Woodfin, baritones, and William R. Boone appeared as soloists. The accompanists were Eileen Sprague and Katherine Densmore.

The Willamette Club, formed of students of the Willamette University, appeared in its annual concert at Lincoln High School Auditorium, on Feb. 17, under the leadership of E. W. Hobson. Features of the program, which was presented under the auspices of the Ellison White Lyceum Bureau, were numbers by a trio composed of Delbert Moore, violinist; Avery Hicks, 'cellist, and Byron Arnold, pianist, and the singing of the quartet, Edward Warren, Jack Vinson, Lyall Bolton and P. M. Blinkensop.

At the first concert of its thirteenth

season, the Orpheus Male Chorus of Portland, on Feb. 16, at the White Temple, presented Mary Humphrey King, of Tacoma, Wash., whose singing led to a number of recalls. The a cappella singing of the chorus, under the conductorship of William Mansell Wilder, was also a feature of the concert.

The MacDowell Club's meeting, on Feb. 20, was devoted to numbers played by Tosca Berger, violinist, and Ella Connell Jesse, pianist. César Franck's Sonata for violin and piano and Lalo's "Symphonie Espagnole" were included in the program.

Lois Adler, of Chicago, was presented in a recital by the Music Education Association in the Multnomah Hotel ballroom, on Feb. 17. She gave interpretations of numbers by Chopin, Schumann and modern composers, stressing the scholarly values of the works.

PADEREWSKI IN SAN DIEGO

Junior Orchestra of Conservatory Presented in Concert

SAN DIEGO, CAL., March 3.—Ignace Paderewski was warmly greeted in recital at the Spreckles Theater here on Feb. 19. A whirlwind of applause welcomed the artist when he stepped upon the stage. Seven encores were granted at the end of the program, which had its climax in a group of Liszt numbers. The pianist's playing was more impressive than in his former appearances in this city.

The junior orchestra of the San Diego Conservatory was presented in a concert, under the leadership of Leo Scheer, youthful concertmaster of the organization, at the Wednesday Club House recently. The soloists were Sylvia Panitz and Garry White, pianists; Emmett Pardee, clarinet, and Wallace Ryan, cornet. The event was managed by Chesley Mills.

W. F. REYER.

CIVIC CONCERT IN DALLAS

Chorus, Violin Choir and Soloists Heard in Commission's Series

DALLAS, TEX., March 3.—The Dallas Civic Music Commission presented the Wednesday Morning Choral Club and violin choir in the third of its monthly "pop" concerts in the Scottish Rite Cathedral on Sunday afternoon, Feb. 18. Mrs. Mamie Folsom Wynne led the club in numbers by Jensen, John Prindle Scott and other composers, with Mrs. James Blaine LeBow as accompanist. Several soloists assisted.

Edwin Lisman, bass-baritone, was heard in a recitative and aria from Handel's "Messiah." Georgia Dowell, organist, gave modern American compositions. The violin choir, led by Hedley Cooper, and G. Hayden Jones, tenor, were also heard. Mrs. J. A. Brady and Mrs. LeBow played Grieg's A Minor Piano Concerto. The club's chief number was "List, the Cherubic Host" from Gaul's "Holy City," sung with Mrs. Tom Barnes Sandifer and Mr. Lisman as the soloists. Martha Whittaker gave fine support to the vocalists. Mrs. O. L. McKnight is president of the Wednesday Morning Club. CORA E. BEHRENS.

"COSI FAN TUTTE" AND "MIKADO" INTEREST WACO

Elman, Lieurance and Denishawn Company Among Recent Visitors—Clubs Give Programs

WACO, TEX., March 5.—Mozart's "Cosi Fan Tutte" was presented to a capacity audience at the Auditorium recently by William Wade Hinshaw's company. The singing of Irene Williams and Judson House was especially popular.

The Keep Singing Club of Baylor University recently presented "The Mikado" at the Auditorium. This excellent amateur organization is led by Charles H. Keep of the voice department of the University.

Mischa Elman played to a crowded house at Baylor Chapel recently. His program, presented with the assistance of Josef Bonine, pianist, and under the auspices of A. J. Armstrong of the English department of the University, proved highly attractive.

Thurlo Lieurance appeared in a recent recital with Edna Wooley, soprano, and George Tack, flautist, as assisting artists, at the Auditorium. Mr. Lieurance's demonstrations and short talks and Miss Wooley's charming voice were heartily applauded by the large audience.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers were greeted by a large audience at the Auditorium under the local management of Gussie Oscar, who has brought many fine programs to Waco.

The Music Memory Contest has been conducted under a successful plan formulated by Ella Lovelace, supervisor of music in the public schools. This is the fourth year in which the Euterpean Club has sponsored this movement.

The Euterpean Club at its last meeting presented an interesting program, the Round Table proving quite entertaining and instructive. Roy David Brown of Baylor, pianist, played several numbers.

Mrs. Berry Brazelton was hostess to the Ensemble Club at the regular February meeting, when Mrs. Marvin Bishop, soprano; A. C. Upliger, baritone; Marie Blanco, violinist, and F. Arthur Johnson, accompanist, provided the program.

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Orchestral Concerts in New York

[Continued from page 6]

ears attuned by many assaults of the latter day writers. There is nothing in the harmonic scheme that jars, but a crescendo in which the percussion is employed seems, on a first hearing, a little in conflict with the general mood. The work rises to a triumphant climax and finds an appropriate conclusion.

Mozart's Symphony in C, No. 28 (B. & H.) came with all the freshness and delicacy inherent in many of the works of the master so rarely played today. For this performance—listed for the "first time at these concerts"—thanks are due to Bruno Walter as well as Mr. Damrosch. The guest commended the work to the regular conductor of the orchestra as a "novelty," and he brought the score with him from Munich and presented it to Mr. Damrosch. It is a symphony in miniature, done when Mozart was in his nineteenth year, and it was finely played last week. The opening Allegro was given with spirit and the Andante sang its sweet song. Delightful was the third movement, Menuetto, and the closing Presto was achieved with orchestral virtuosity. This early symphony, with the authentic note which was so richly developed in later works, deserves more attention than it has received. The orchestra was on its best behavior throughout the afternoon. Sergei Rachmaninoff was the soloist and was heard in a performance, in his customary manner, of his own Concerto for Piano, No. 2. Berlioz' "Carnaval Romain" Overture was also played. The concert was repeated on Friday evening.—P. C. R.

Myra Hess Plays Superbly

Mr. Damrosch's program for Sunday afternoon was made of music by Rimsky-Korsakoff, Ernst Toch (a stranger in these parts), Mozart and Arthur de Greef, the last named represented by a brace of transcriptions. The soloist was the distinguished Myra Hess, artist of the piano. Of Rimsky there was the comparatively fresh "Antar," three of whose movements were presented. Mr. Damrosch's conception of the Russian's score lacked plasticity; the East was not in it. The notes were there, but the perfume that this music can be made to exhale gave way to an *Ersatz* that was by no means the same thing. But to the novelty.

Mr. Toch is a Viennese, a self-taught man and one who is not without honor in his own country. This occasion, his introduction to New York, brought a hearing of his "Fantastic Music of the Night," music broadly programmatic and prevaillingly dramatic in mood. Mr. Toch is undoubtedly a man of imagination, as this choice of a subject indicates; and he is certainly a man of erudition and the possessor of an excellent pair of ears. He has been his own master in the matter of acquiring technical equipment, but he has nevertheless listened attentively and admiringly to the music of certain of his confrères—Strauss for one. This night music, conceived as the waking-dream of a rather morbid temperament, is sincere enough stuff, but without the power to grip and

move the listener. It is well made, colorful in its gloomy fashion, although there is too much brown in the palette-scheme, and the score is certainly too long. There is a fugato—quite gratuitous—and, as Mr. Damrosch observed in a characteristic verbal postlude, much counterpoint and dissonance. But the music is in no sense revolutionary, as the conductor seemed to intimate; it is not original and it is rarely arresting. The audience received it with a New York audience's unfailing politeness. No gloves were destroyed.

Miss Hess is a divine pianist. She chose to play the great D Minor Concerto of the great Mozart, a test to give pause to any virtuoso. But Miss Hess is more than a virtuoso. She is an artist of the rarest metal, a medium to revivify the finest poetry and the loveliest imaginings. Her tone is limpid and holds a thousand tints; her phrasing is an endless delight; her emotion is free and joyous, yet held in the finest restraint. She plays Mozart as Mozart should be played: serenely, simply and surely, running a color gamut of the richest and most refined variation. She commands the piano and the piano obeys. Of such is the kingdom of beauty. The audience gave her a great ovation, grateful for the joy her playing aroused.

The de Greef arrangements of "Two Old Flemish Folk-songs" have, if we remember rightly, been played before in New York under the same baton.—B. R.

The New York Symphony gave a young people's concert at Carnegie Hall on Saturday afternoon, and Miss Hess was heard in the Mozart D Minor Concerto on this occasion also. Mr. Damrosch discussed and led the "Carnaval Romain" Overture, Mozart's Symphony in G Minor and the two Flemish folk-songs of de Greef.

Mengelberg's Programs

For the Philharmonic concerts of Thursday evening and Friday afternoon, March 1 and 2, Willem Mengelberg brought forward the thirty-year-old Fourth Symphony of Glazounoff, which, curiously enough, had never been played by this orchestra before. It proved to be a melodious, richly orchestrated work, thoroughly typical of this Russian composer's dexterous facility, and worth hearing—once, at least. Mr. Mengelberg made the most of it in emphasized melodic line, vivid contrast and sonorous climax, but could not make it sound other than much-diluted Tchaikovsky. The program opened with Moussorgsky's noisy Fantasy of "A Night on Bald Mountain" (for which local conductors are showing an inexplicable fondness this season), and between this and the symphony Olga Samaroff gave a routine performance of Grieg's Piano Concerto.—G. W. H.

Richard Strauss' conception of the vicissitudes and triumphs of a hero in "Ein Heldenleben" was portrayed with power and fidelity by the Philharmonic at the Metropolitan Opera House on Feb. 27. Mr. Mengelberg brought out convincingly all the fine features of this dramatic work. The pastoral theme in which Henri Rabaud, former conductor of the Boston Symphony, has expressed an inspiration derived from the first of Virgil's "Eclogues" had a welcome place on the program. This "Eclogue," scored for a reduced orchestra, with strings muted, was invested with distinct charm. Ravel's choreographic poem, "The Waltz," and the "Freischütz" Overture were also included in a program which excited marked applause.—P. J. N.

City Symphony Improved

The City Symphony gave a romantic program which included the Overture to Weber's "Oberon"; the Wieniawski D Minor Violin Concerto, with Evelyn Levin as soloist; Brahms' Hungarian Dances, No. 5 and No. 6, and Tchaikovsky's Fifth Symphony in the Town Hall on Feb. 28. All in all, it was a good performance. The overture was played exceedingly well and the symphony was given with all of its romantic and melodramatic content, but perhaps the Brahms numbers were the peak of the afternoon. These were done with infectious rhythmic swing and Mr. Foch also brought out all the fine tone of which his forces are highly capable. The work of the organization improves steadily. Miss Levin, who is an Auer pupil, had been heard previously in recital in Car-

negie Hall. She displayed self-possession, a fair tone and adequate technique but comparatively little variety of tone and not a great deal of emotional fervor. She was most at home in rapid passages, although the Andante in the second movement was well done. The audience was enthusiastic in its applause.—J. A. H.

Martin Richardson, tenor, was the soloist in the thirteenth "pop" concert at the Century Theater on Sunday afternoon, singing "Le Rêve" from Massenet's "Manon" and "Questa o quella" from Verdi's "Rigoletto" with good diction and fine style. His voice is of light but pleasing quality and is used with a considerable degree of skill. Mr. Foch conducted his forces in the "William Tell" Overture, Mozart's Turkish March, one of the "Caucasian Sketches" by Ippolitoff-Ivanoff and the Tchaikovsky Fifth Symphony. Jascha Fischberg, concertmaster, and Samuel Stilman, viola player, were heard in a duet by Halvorsen. The program was very well played.—H. C.

DARTMOUTH WINS GLEE CLUB CONTEST

Choruses of Princeton and Yale in Second and Third Places

Dartmouth was the winner of the seventh annual Intercollegiate Glee Club contest, held in Carnegie Hall, New York, last Saturday. Princeton was second and Yale third. Of the eleven Eastern colleges and universities which usually compete two were unable to enter this year. New York University suffered the loss of its conductor recently and the Cornell forces were considerably reduced, temporarily, by the inroads of the influenza epidemic. The remaining nine clubs were augmented by the visit of the University of Wisconsin, winner of the cup in the competition among twelve mid-Western colleges held in Chicago last month. Columbia, Wesleyan, Pennsylvania, Amherst, Penn State and Harvard—winner of last year's contest—were all well represented and there was a commendably high standard attained by all the clubs.

The three judges, Walter Damrosch, chairman; Mme. Marcella Sembrich and H. E. Krehbiel, rendered their decision near the end of a lengthy program, and their findings seemed to coincide with the

opinion of the audience. Mr. Damrosch was the spokesman for the judges and made some pertinent remarks about the work of the competitors, favoring the use of conductors as against the method employed by some of the clubs in having the leader stand in the ranks and nod his head to indicate the tempo. He also commented upon the lack of robust tenor quality. The decision of the judges had been unanimous and indicated the closeness of the contest. Dartmouth won with 269 points. Princeton took second place with 265 points and Yale third with 260.

The program was divided into three parts. First each club sang a "light song," ranging from Old English, in Harvard's singing of Morley's "Fire, Fire, My Heart," to modern Negro music, represented in Wesleyan's number, Cook's "Swing Along." Group Two was the prize song, sung in succession by each of the colleges. The number was Mendelssohn's "Hunter's Farewell." There was sufficient variety in conception, tempo and tone quality to avoid monotony in its ten repetitions. The third group was devoted to college songs, followed by two numbers sung by the University Glee Club of New York, with John Barnes Wells singing the solo in Palmgren's "Summer Evening." After the announcement of the winners the University Glee Club and the combined college glee clubs joined in Kremer's arrangement of an old Dutch "Prayer of Thanksgiving" and "The Star-Span-gled Banner."



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Boston Impressed by Art of Casella as He Leads Symphony in Own Scores

Italian Modernist Makes Auspicious Local Début as Conductor and Pianist—New England Conservatory Forces Pay Tribute to Director and Dean—Score by Volbach Introduced by Mollenhauer with People's Symphony—Many Recitals in Week's Catalog

By HENRY LEVINE

BOSTON, March 5.—Aside from brilliant performances of Mendelssohn's "Fingal's Cave" Overture and Glazounoff's Fourth Symphony, the seventeenth pair of concerts by the Boston Symphony, on Friday afternoon, March 2, and Saturday evening, March 3, was dominated by the presence of Alfredo Casella in the three-fold rôle of pianist, composer and conductor. In the capacities of pianist and conductor, Mr. Casella was making his initial bow to Boston audiences. The visiting Italian composer played the piano part in his orchestral transcription of Albeniz's Spanish Rhapsody for Piano and Orchestra. Though brilliantly performed, the work afforded none too grateful opportunities for the display of Mr. Casella's evident pianistic skill. His "Pupazzetti," five pieces for marionettes, were striking in their ironic picturizations of the spasmodic and fantastic motions of mechanical puppets. Mr. Casella conducted the latter work as well as his "Italian" Rhapsody. As conductor, he was impressive, authoritative and resourceful, leading a responsive orchestra with sharp, bold strokes of his baton. Both audiences received Mr. Casella with marked enthusiasm.

People's Symphony Concert

The People's Symphony gave its seventeenth concert of the season at the St. James Theater on Sunday afternoon, Feb. 25. Mr. Mollenhauer gave a dignified reading of three movements of Beethoven's Ninth Symphony, omitting for want of choral facilities the final Chorus. He also introduced for the first time in Boston an interesting Symphonic Poem by Volbach, "Es waren zwei Königskinder." The assisting soloist was Stetson Humphrey, baritone, who sang the "Evening Star" from "Tannhäuser" and Schumann's "Two Grenadiers." Mr. Humphrey sang expressively and with musical intelligence.

Walska's Boston Début

Mme. Ganna Walska made her first Boston appearance at Symphony Hall on Sunday afternoon, Feb. 25. She was assisted by Max Kaplick, baritone, and accompanied by Jeanne Krieger. Mme. Walska possesses a lyric soprano voice, and while there is no gainsaying the sincerity with which she sings, and the zeal and earnestness of her interpretations, it would appear that her talents do not lie in the concert hall.

Vladimir Rosing in Recital

Vladimir Rosing gave his second Boston recital of this season at Jordan Hall, on Monday evening, Feb. 26. The hoarseness which interfered with his first concert had disappeared. Mr. Rosing's interpretations possess remarkable individuality, and he achieves the fullest expression, vocal and dramatic, of the songs he sings. On previous occasions, Mr. Rosing was wont to overstress the dramatic at the expense of the vocal. At this recital the Russian tenor revealed vocal beauties hitherto latent, and proved that he could achieve dramatic intensity without sacrificing vocal effects. Carl Deis played alert accompaniments.

Mrs. Pillsbury Plays

Agnes Hope Pillsbury gave a piano recital at Steinert Hall on Tuesday afternoon, Feb. 27. She played three sonatas by Beethoven; those of Opus 26, Opus 13 ("Pathétique"), and Opus 28. Mrs. Pillsbury brought to the performance of these sonatas an adequate technique, a tone of depth and richness though at times overstrained, and an expository interest. The instructive advantages of such a recital were attested to by an attendance of interested students and music lovers.

A concert was given by the New England Conservatory Orchestra and Chorus at Symphony Hall on Wednesday eve-

ning, Feb. 28, in recognition of the twenty-five years of service of George W. Chadwick, director, and of Wallace Goodrich, dean of the faculty. A large audience of Conservatory alumni, instructors, present students, and prominent musicians gathered to pay their respects to the two men who have brought the New England Conservatory to its high prominence as an institution of music. The first part of the program was devoted to several of Mr. Chadwick's works which were conducted by the composer. An "Anniversary Overture," written in commemoration of his twenty-five years of service and recently given effective performance by the Boston Symphony, opened the concert. "Land of Our Hearts," a chorus for mixed voices and orchestra, was performed by the Conservatory Chorus and Orchestra. Mr. Chadwick's Sinfonietta in D was also given an able performance. The second half of the program, which was conducted by Mr. Goodrich, contained Respighi's free transcription for orchestra of old dances and airs for the lute; an Ave Maria for mixed chorus and orchestra composed by Mr. Goodrich; César Franck's "Psyché and Eros" from the Symphonic Poem, "Psyché"; and Wagner's Prelude to "The Mastersingers." The performance by the Conservatory Orchestra was notable for the professional authority and decision with which the young musicians played under the careful guidance of the two conductors, Mr. Chadwick and Mr. Goodrich. The chorus also sang effectively, with ardor and intelligence.

Braslau and Spalding Heard

Sophie Braslau, contralto, and Albert Spalding, violinist, appeared under the auspices of the Business Women's Club at a concert in Symphony Hall on Thursday evening, March 1. Miss Braslau, who sang three groups of songs, has not been heard here to better advantage. At her previous concert, over-zealousness in interpretation beclouded the quality of her voice. On Thursday evening Miss Braslau revealed her gloriously rich contralto voice in the plenitude of its powers. She sang, too, with a fervor and intensity that were irresistible. Mr. Spalding appeared in three groups of violin solos, which he played with vibrant tonal beauty, with faultless technique and musical taste. Mrs. Edith Cave-Cole, for Miss Braslau, and André Benoist, for Mr. Spalding, were excellent accompanists.

Edith Thompson's Recital

Edith Thompson, pianist, gave a recital at Jordan Hall on Friday evening, March 2. She played an interesting program of piano works, including Chopin's Sonata, Op. 58. Marked developments in Miss Thompson's progress as a pianist were revealed in this recital. Formerly an aggressive pianist of vigorous tone, Miss Thompson is now more continent in expression. Thereby she achieves more variety and beauty of tonal color, plays with more expressive poetic sense, and gains sonorities without forcing her instrument.

Clemens, Novaes and Others Appear

Mme. Clara Clemens, mezzo-soprano, gave a song recital at Jordan Hall on Thursday evening, March 1. Her program contained twenty songs, including two by Mr. Gabrilowitsch. Mme. Clemens brings to her singing a gracious personality and warmth of feeling. Her voice has intrinsic appeal, and is well controlled. Her interpretations are charming in their good taste, their distinction, and their refinement of conception. Michael Raucheisen played capable accompaniments.

Guionar Novaes, pianist, played at Jordan Hall on Saturday afternoon, March 3. Her program, a formidable one, was played brilliantly and with electrifying virtuosity. Mme. Novaes revelled in tonal splendors, in storming

bravura, and in a heroic treatment of her music. Her technical wizardry, her command of the intricacies of the keyboard, her heaven-storming sonorities deeply stirred her large audience.

The Boston Symphony Ensemble, conducted by Augusto Vannini, gave the third of its interpretative concerts for the benefit of the Simmons College Endowment Fund at Jordan Hall on Wednesday evening, Feb. 28. The program was chosen to illustrate music with poetic content. Henry Gideon, lecturer, made interesting explanatory remarks about the music played.

On Saturday morning, March 3, the Symphony Ensemble gave a concert for children at Jordan Hall under the auspices of the Instructors' Club of Simmons College for the benefit of the Endowment Fund.

An operatic performance by the Dueheana School of Opera was given at Jordan Hall on Tuesday evening, Feb. 27. Excerpts from "Faust," "Il Trovatore," "Cavalleria" and "Rigoletto" were performed in costume and with choral support. Those who participated were Mrs. Lora Churchill Blunt, soprano; Mrs. Alice Shute, soprano; Mrs. Jean Fosberg, contralto; Marion Morgan, mezzo-soprano; Helena Norwood, soprano; Francis Chanterneau, tenor, and Charles Kallman, baritone. The piano transcriptions of the orchestral score were very capably performed by Minnie Stratton Watson. The performance of the operatic excerpts by Mme. Dueheana's pupils showed a knowledge of operatic traditions, and the dramatic action, vocal capabilities and operatic routine of the performers were commendable.

KREISLER VISITS COLUMBUS

His Recital and Three Events by Local Artists Make Up Week

COLUMBUS, OHIO, March 6.—Fritz Kreisler played to a capacity audience at Memorial Hall on Thursday, Feb. 22. The beloved violinist was in the best of form, playing with characteristic fire and tenderness. His program included the Bruch "Scotch Fantasy," a Handel Sonata and several of his own arrangements. He was generous in the matter of encores.

The Ohio State University Orchestra, under the direction of Earl Hopkins, made its first appearance this year at University Hall, Wednesday, Feb. 21. Mr. Hopkins proved himself to be a very capable director. The soloists were Mable Dunn Hopkins, violin, and Kathryn Mathews, soprano.

The Women's Music Club Matinée on Tuesday, Feb. 20, afforded an opportunity for hearing the following members: Lottie Price and Mrs. Geraldine Woodruff, pianists; Mrs. Mable Dunn Hopkins and Mrs. Vera Watson Downing, violinists; Mrs. William C. Graham and Mrs. Edith Harrington, sopranos, and Geraldine Riegger, contralto.

"Twig 35" of the Children's Hospital Committee presented the sisters Ellis Hopkins Selby, soprano, and Norma Hopkins, violinist, in an excellent recital, Feb. 27, at the Deshler ballroom.

EDWIN STAINBROOK.

Americans Present Own Works in Rome

Works of American holders of fellowships at the American Academy in Rome were presented at a recent concert in the Sala Sgambati, Rome, according to a dispatch to the New York Herald. Amy Neill of Chicago, violinist, played a Sonata by Leo Sowerby, composer and senior fellow at the Academy. The composer was at the piano. Another work presented was "Sospiri" by Howard Harold Hanson, also a fellow of the Academy. The audience included Felix Lamond, head of the music school of the institution, and Mrs. Lamond and a number of Italian and American musicians.

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CLEVELANDERS PLAY A "GALLIC" PROGRAM

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CLEVELAND, OHIO, March 5.—Heard for the first time in Cleveland, Vincent d'Indy's Second Symphony, played March 1 and 3, by the Cleveland Orchestra, created new enthusiasm for Nikolai Sokoloff's men. The program was devoted entirely to French music. The French violinist, Jacques Thibaud, was the soloist, playing the "Symphonie Espagnole," by Lalo. This won great applause for the noted violinist. Other numbers in the program were Debussy's "La Cour des Lys" and Chabrier's brilliant "Marche Joyeuse."

Beatrice Kendall Eaton, Philadelphia contralto, and Louis Green, clarinetist of the Cleveland Orchestra, were the soloists at the orchestra's popular concert, Feb. 25. Miss Eaton sang arias from Verdi's "Trovatore," and Mr. Green played two movements from Mozart's Concerto for Clarinet and Orchestra. Two movements from Franck's Symphony in D Minor; Strauss' "Blue Danube Waltz" and the Overture to Massenet's "Phédre" were part of the program.

A varied offering was the concert Feb. 27 at Masonic Hall, by the Cleveland Musical Association. Artists were Albert Riemenschneider, organist; Doris Stadden Kaser, soprano; Isadore Gordon, cellist; Franklin Carnahan, pianist; L. Nazari Kurkdja, violinist, and Santi Tafarella, cornetist. All performers were Clevelanders and several Cleveland composers were represented on the program.

An unusual program that acquainted Cleveland for the first time with a well-known composer, was the concert and lecture devoted to Indian music, Feb. 23, at Masonic Hall, by Thurlow Lieurance. Mr. Lieurance was assisted by Edna Woolley, soprano, and George B. Tack, flautist. The program was given under the direction of the Daughters of the American Revolution. All compositions were from the pen of Mr. Lieurance.

The Philharmonic Quartet gave a concert, March 4, at the Clifton Club, including works by Beethoven, Mozart, Tchaikovsky and Borodine. Several compositions by Charles Rychlik, violinist, and member of the quartet, were heard. Other members of the organization are: Sol Marcossion, violin; Charles Heydler, cello, and James D. Johnston, viola.

The annual concert of the Lakewood Christian Church choir, Carl Radde, director, was given Feb. 27, a novel feature being several numbers on the viola d'amour by Maurice Kessler of Oberlin Conservatory of Music. Warren Whitney, tenor, Dorothy Amy Radde, pianist, and Agnes Lowe, accompanist, the latter Clevelanders, also participated in the program.

G. G. I.

Maud Cuney Hare and William Richardson in Cuba

BOSTON, March 3.—Maud Cuney Hare, interpreter of Creole music, and William Richardson, baritone, are at present in Havana, Cuba, investigating Cuban music with a view to introducing it on their new program of songs of the Orient and the Tropics. Mr. Richardson was soloist Feb. 25, at the Holy Trinity Cathedral at the services for English-speaking people now living in Cuba.

W. J. P.

BOSTON.—Harriot Eudora Barrows, teacher of voice, presented Marguerite Shaftoe, soprano, and Helen Udell, contralto, her pupils, in a recent recital in her studio. Beatrice Warden of Providence proved an admirable accompanist.

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UNUSUAL NUMBERS ON INDIANAPOLIS PROGRAMS

Ethyl Hayden and C. N. Granville Are
Visiting Vocalists—Club Honors
American Composers

INDIANAPOLIS, IND., March 3.—Ethyl Hayden, New York soprano, was the soloist with the Männerchor in its concert at the Academy of Music on Feb. 19. Miss Hayden was enthusiastically welcomed in this, her first appearance in Indianapolis. Included in her numbers were two old English songs, works of Schumann and Strauss, and a modern group, including a song by her accompanist, Edward Harris, "It Was a Lover and His Lass." The male chorus, under Karl Reckzeh's leadership, sang well.

A program devoted to American composers was given at the regular meeting

of the Matinée Musicale Club on the afternoon of Feb. 21. Those participating were Mrs. Hazel Simmons-Steele, Mrs. Ida Marie Coldwell, Mrs. Carl T. Loeber, Mrs. R. E. Turner, Julia Reyer, Alma Miller, Bertha Jasper and Alberta McCain. Ernest Hesser, supervisor of music in the public schools, was guest artist, singing numbers by Gena Branscombe, John Alden Carpenter and Sidney Homer.

A song recital was given by Charles Norman Granville, baritone, at the Murat Theater, under the auspices of the Sahara Grotto, on Feb. 21. Mr. Granville included in his program settings of songs from Shakespeare's plays and French, Russian and American numbers. Louise Mason was solo pianist and accompanist.

A delightful program was given at the Herron Art Institute by Mildred E. Daugherty, soprano, and Helen Julia

Smith, pianist, on Feb. 21. Mrs. Helen Warrum-Chappell presented Miss Daugherty.

PAULINE SCHELLSCHMIDT.

MONTREAL HEARS RUFFO

Flonzaleys Play Bax Quartet—Soprano
in Theater Program

MONTREAL, CAN., March 3.—Titta Ruffo was heard in recital at the St. Denis Theater recently, under the local management of J. A. Gauvin. The program was the occasion for vigorous enthusiasm on the part of the artist's fellow-countrymen. After his singing of the aria, "Largo al Factotum," from Rossini's "Barber of Seville," he was repeatedly recalled. Yvonne D'Arle, soprano of the Metropolitan Opera, as assisting artist, displayed an appealing voice and gained much applause for her numbers. Max Merson was the accompanist.

The Flonzaley Quartet played with superlative skill in an interesting program, given recently at the Orpheum Theater, under the local direction of Mr. Gauvin. A Beethoven quartet was included in the offerings, and much interest attached to the first Montreal hearing of Arnold Bax's Quartet in G. At the conclusion of the set program the organization gave the Minuet from Mozart's Quartet in D Minor a delightful reading.

Joan Zafara, local operatic soprano, was heard last week on the program at Loew's Theater. HARCOURT FARMER.

JAMESTOWN, N. Y.

March 3.—The Tollefsen Trio was heard recently at the First M. E. Church the last number on the Brotherhood Course of this season. The Mozart Club, Mrs. Frank Edward Gifford, president, held its regular monthly meeting on Feb. 24. A feature of the program was the performance of original compositions of Mrs. Elizabeth Merz Butterfield, "The Nightingales of Flanders" and "Dance Intermezzi." Mrs. Gifford made an address and the remainder of the program was given by the Mozart Chorus, Elinor Davis, conductor; Mrs. Lincoln, Mrs. Hablett and Ruth Ford Clark, vocalists, and Catherine Barrett and Charles A. Clark, violinists. CAROLINE STRATTON CURTISS.

NEW WILMINGTON, PA.

March 5.—Jessie Louise Mockel of New Castle has been appointed instructor in piano at Westminster College to succeed Julian Raymond Williams, who left recently for Huntington, W. Va. Miss Mockel is a graduate of the Beaver College Conservatory and has also studied with Ernest Hutcheson. She studied organ with Harvey B. Gaul of Pittsburgh and is organist of the First Methodist Church. Lester Donahue, pianist, gave a recital in the College Chapel recently, receiving much praise for his playing of numbers by Liszt, Debussy, Scriabine, Liadoff and Dohnanyi.

Frederick Gunster, tenor, who is now fulfilling a series of engagements in the South, has been engaged to sing in a performance of Haydn's "The Seasons" to be given by the Central New York Music Festival Association under the leadership of Howard Lyman, in Syracuse, on May 1.

Wagner Transcriptions to Be Feature of Harp Recital by Anna Pinto



Photo by Apeda

Anna Pinto, Harpist

Excerpts from Wagner's operas, transcribed for the piano and other instruments, have long since been made familiar to concertgoers, but such arrangements for the harp have not generally been found in the repertoire of the performers on that instrument. Through much effort, however, Anna Pinto, harpist, has succeeded in finding transcriptions of four numbers from the Wagner operas, all arranged by living composers, and these transcriptions she will feature in her Aeolian Hall concert on the evening of March 10. None of the arrangements has ever been heard in New York. Miss Pinto, who has played abroad and also in many cities of this country, is arranging a spring tour that will carry her through many states in the South. Following her New York concert, she will be heard in recitals in Plainfield, N. J., Portchester, N. Y., and other cities.

FLINT, MICH.—Percy Grainger's "Colonial Song" was the feature of a concert given by the faculty of Baker Conservatory. It was scored for tenor, soprano, piano, violin and 'cello. Marion Lawrason Greenwald, pupil of Frederic Protheroe, sang the soprano and Mr. Protheroe the tenor part. Mrs. Lucile Jolly was the pianist; Ralph Crandall, the violinist, and Harry Boyton, the 'cellist. The students who appeared were Bonnie Long Thomas, Ruth Payne, Juanita Hodges Gorbett, Virginia Mengle, pupils of Mrs. Jolly; Gladys Courville and Mrs. Eiseman, pupils of Irene Schnelker; Mrs. Greenwald, Alena Greene Cook and Louis Goeker, pupils of Mr. Protheroe. Emily Hixon was the accompanist.

SYRACUSE, N. Y.—Commemorating the fortieth anniversary of the death of Wagner, the Syracuse Liederkrantz presented a program chosen from his works. This concert was given at the home of Philip M. Heldman, president of the organization.

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MANY LUMINARIES VISIT WASHINGTON

Levitzi with N. Y. Symphony
—Bori, Galli-Curci and
St. Denis Appear

WASHINGTON, D. C., March 5.—Mischa Levitzki, pianist, created unusual enthusiasm as assisting soloist with the New York Symphony on Feb. 20, when he gave a brilliant and colorful performance of Liszt's Concerto in E Flat. The orchestral novelty of the concert was the "London" Symphony of Vaughan-Williams, which was given a masterly interpretation by Albert Coates.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers played a return engagement on Feb. 23. These artists gave visualizations of the first movement of Beethoven's Sonata, "Pathétique," Chopin's "Revolutionary" Etude, Schumann's "Soaring," Brahms' Waltz, Op. 39, Liszt's "Liebestraum" and Mana

Zucca's Valse Brilliant. The dance-drama, "Xochitl," needed no words for interpretation, and the many dances and stories of the Orient were full of charm. The accompaniments were furnished by Louis Horst, pianist; J. Frolig, violinist; Augusto Scalzi, flautist, and Peter Kleyenberg, 'cellist. Both these events were under the local management of T. Arthur Smith.

Under the management of Mrs. Wilson Greene, Mme. Galli-Curci, coloratura soprano, was presented in recital on Feb. 26. Her program, which ranged from operatic arias to ballads, gave her ample opportunity to show her fine artistry. Among her best numbers were arias from "Romeo and Juliet," "Louise" and "Dinorah" and songs by Hageman, Hüe and Russell. She was forced to add many encores. Manuel Berenguer, flautist, assisted.

Mrs. Greene also brought Lucrezia Bori on Feb. 20. French, English, Spanish and Italian songs, sung in costume, delighted her audience. Her voice, brilliant and flexible, was admirably adapted to such a concert. Dr. Karl Reidel assisted the singer as accompanist and was heard in a group of solo numbers by Schubert, Chopin and Liszt.

Marcel Dupré, the great French organist, gave a recital in the home of William S. Crosby on Feb. 25. He played a fine program of compositions by

D'Aquin, Bach, Vierne and others and included a masterly improvisation on a theme from Vierne's Sonata for Violin and Piano.

Mina Nieman, pianist, and H. LeRoy Lewis, baritone, were heard in recital at Guston Hall recently. Miss Nieman's playing was brilliant. Mr. Lewis has a voice of power and beauty.

NEEDHAM, MASS.

March 3.—The Needham Music Club presented an excellent program in the Unitarian Church on Feb. 20. Those taking part included Robert Newcomb, baritone, who gave arias from "The Masked Ball," "Traviata" and "Tannhäuser," and Speilman's "Last Song." He added several extras. Marjorie Fuller, pianist, was heard in numbers by Scarlatti-Taubig, Chopin and Debussy, and Jane Mahoney, coloratura soprano, in songs by Winshaw, Sanderson and Terry. Miss Mahoney also sang "Spring Fancy" by Densmore and "Domani, O me felice," by Lully; and several encore songs. Abbie Zoe Brink, pianist, played a Mozart Sonata and Grace G. Wilm, pianist, and Mrs. B. D. May, organist, gave two groups. Mildred Vinton and Gladys I. Billings were the accompanists.

MABEL P. FRISWELL.

William Reddick Finds Multitude of Activities During Present Season



William Reddick of New York, Composer and Conductor

A full description of the activities of William Reddick during the present season would necessitate the coining of the title composer-organist-pianist-conductor. Mr. Reddick has been busy with a large class in piano instruction, and in addition to coaching several of the leading artists in concert and oratorio, has accompanied them in their public performances. He is organist of the Central Presbyterian Church, conductor of the People's Choral Union and accompanist for the University Glee Club. This season he has taken the quartet of the Central Presbyterian Church on several tours. With these activities he has also found time for composition, and some of his new songs are now ready for publication.

The choir of Central Presbyterian Church, under the leadership of Mr. Reddick, gave the Rossini Oratorio, "Stabat Mater," on Feb. 25, the soloists being Edna F. Sterling, Florence Mulford, Wesley Howard, Andrea Sarto, Maximilian Rose and Mildred Dilling, harpist. Mr. Reddick and John Barnes Wells, tenor, recently appeared in joint recitals at the Iphetonga Club, Brooklyn, and at the Columbia University Alumni Club, New York.

SYRACUSE, N. Y.—George K. Van Deusen, organist and choirmaster at St. Paul's Episcopal Church, recently celebrated the twentieth anniversary of his occupancy of that post. At a dinner given in his honor by men of the parish, Mr. Van Deusen was presented with a sum of money and the assurances of those present of high regard for his faithful service. He will spend the summer in Paris, sailing in June.

Julia L. Taylor has just finished two new compositions, one, a "national anthem," and the other, an Indian Descriptive Song, dedicated to Chief Capoulican.

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[Continued from page 5]

singing as *Arrigo*; and Ellen Dalossy as *Dianora* and Marion Telva as *Piccarda* also did well, especially in a duet at the opening of the second act. Frances Peralta made a dominant figure of *Ginevra*, the Venus of the carnival in the first act. William Gustafson, *Sandro*; Carl Schlegel, *Pietro*; Max Bloch, *Alessio*, and Louis D'Angelo, *Masolino*, completed the cast. Arthur Bodanzky conducted with skill and worked up the climaxes effectively. The scenic production was from the studios of Hans Kautsky, Vienna. The settings were beautifully handled, with pictorial glimpses of Florence, old and new, seen through three tall windows. The details of staging, under the direction of Samuel Thewman, showed care and thought, the pictorial grouping at the opening of the fifteenth century scene being admirable indeed.

A New "Carmen"

Next in importance to the premiere of "Mona Lisa" and the introduction of the artists from Germany, came Ina Bourskaya's debut in "Carmen" on Friday evening. The circumstances were such that it would not be fair to deliver a critical view of Mme. Bourskaya's art without further hearing. From the outset the singer had to face discouraging conditions. The delightful music of Bizet suffered a performance that was ponderous and dampening. Although palpably nervous, Mme. Bourskaya often supplied the only spark of life in ensembles of singers who seemed bent on *sicilia* rather than song. Nervousness, however, impaired her work, and in the first act she seemed to lack breath. She played with a certain dramatic force and abandon a Gypsy of the stage, one who gestured and moved about a good deal, but one who seemed a little alien to Seville; but then, the greater part of the population in this Seville was alien. Her singing improved as the night wore on, and the vigor of her acting was better judged.

Nina Morgana, as *Micaela* for the first time, sang with an assurance that, far from obtruding, only made the simplicity and charm of her work more convincing. She made her aria something of clear-voiced beauty, and she also did well indeed in the first act duet. Giovanni Martinelli presented again the *Don José* he has made familiar, and José Mardones was *Escamillo*. The ballet brought vitality into the last act, and the dancing of Rosina Galli, aided by Giuseppe Bonfiglio, was delightful as always. The baton was entrusted to Louis Hasselmans.

Newcomers in "Parsifal"

Barbara Kemp and Michael Bohnen were heard as *Kundry* and *Gurnemanz* respectively, in "Parsifal," at the matinée last Saturday. Mme. Kemp's performance was one of high interest. There were moments of nervousness in the first act, but, in the scene with *Klingsor*, she fully realized the mysterious side of the part and her laugh and the scream at the end were uncanny in their dramatic effect. In the garden scene she not only sang exceedingly well, but acted with extraordinary finesse. The temptation of *Parsifal* was a fine piece of well-balanced acting. Vocally, save when she forced a trifle, Mme. Kemp was excellent. Mr. Bohnen's *Gurnemanz*, while inclining slightly toward the sentimental, was human and great-souled. His singing was of much beauty. The remainder of the cast included Messrs. Whitehill, Gustafson, Taucher, Schützendorf, Bada, D'Angelo, Meader and Audisio, and Mmes. Telva, Dalossy, Schaaf, Sundelius, Anthony, Delaunoy, Robertson and Tiffany. Mr. Bodanzky conducted.

J. A. H.

Mme. Jeritza in Season's Farewell

Maria Jeritza appeared in Korngold's "Dead City," under the baton of Mr. Bodanzky, on Monday night, and presented *Marietta* in the manner to which she has accustomed her audiences. Orville Harrold was again heard as *Paul*, and the cast was completed by Misses. Telva, Delaunoy and Anthony, and Messrs. Schützendorf, Agnini, Meader and Bada. In "Thais," given as a benefit for the Navy Club at a special matinée performance on Wednesday afternoon, Mme. Jeritza sang farewell for the season. The soprano gave her familiar interpretation of the title rôle, and there were associated with her in the work Clarence Whitehill as *Athanael*, Armand Tokatyan



Ina Bourskaya, Who Made Her New York Debut at the Metropolitan Last Week as "Carmen"

as *Nicias*, Misses Telva, Anthony and Ryan, and Messrs. D'Angelo and Reschiglian. Mr. Tokatyan essayed *Nicias* for the first time. Mr. Hasselmans conducted.

"Andrea Chenier" was repeated on Wednesday night, with Roberto Moranzoni in charge. Beniamino Gigli sang the name part with his usual beauty of voice, and Rosa Ponselle was an admirable *Madeleine*. Giuseppe Danise as *Gerard* contributed a capital performance, and the cast also included Misses Dalossy and Howard and Messrs. Didur, Picchi and Bada.

"Rigoletto" was sung to a large house

The Week of Opera at the Manhattan

[Continued from page 6]

of this rôle. She was singularly powerful in the scene on the banks of the Rhine, where *Brünnhilde*, meeting *Siegfried* surrounded by the Gibichung warriors, is astounded at his supposed treachery. Mme. Alsen might have made more of the majesty of the final scene of the opera, but altogether she sang with dramatic power and temperament. For example, she struck a note of unfeeling pathos in the song "Undank, schändlichster Lohn!", which occurs in the midst of turbulent play of emotion in the second act, and the great trio which closes this scene was given with sincerity and power by Mme. Alsen, Alexander Kipnis as *Hagen*, and Rudolph Hofbauer as *Gunther*.

One of the most striking moments of the opera was reached in *Siegfried's* Narration in the third act—a beautiful theme sung with artistic judgment by Mr. Urlus. Mr. Kipnis was appropriately malignant as *Hagen*, Mr. Hofbauer brought individuality to his impersonation of *Gunther*, Elsa Wuhler was effective as *Gunther's* sister, and Otilie Metzger sang with spirit the appeal of *Waltraute* for the return of the Ring to the *Rhine-Maidens*.

At the previous performance on Friday afternoon the part of *Brünnhilde* was sung by Mme. Lorenz-Hoellischer.

P. J. N.

Other Performances

The evening "Ring" cycle opened on Monday, and the performance of "Rheingold" on this occasion was very fine indeed. The company gave a generally good performance of "Die Walküre" on Tuesday evening, the outstanding feature of which was the fine command over the orchestra of Leo Blech. Jacques Urlus repeated his impersonation of *Siegfried* and Mme. von der Osten and Mme. Alsen were the *Sieglinde* and *Brünnhilde* respectively. Fine work was done by Mr. Plaschke as *Wotan* and Mme. Metzger as *Fricka*.

Claire Dux appeared as guest artist in the performance of "Meistersinger" on Wednesday evening, and used her beautiful voice to full effect in the rôle of *Eva*. Mr. Schorr was again *Hans Sachs*, and the rest of the cast was familiar. Mr. Blech conducted.

at the popular Saturday night performance. The cast was the familiar one with Mr. De Luca in the name part and Mr. Lauri-Volpi as the *Duke*. Particular interest centered in Queena Mario's first appearance at this house as *Gilda*. This is the third important part Miss Mario has been assigned this winter, and she acquitted herself with the high credit of her *Micaela* and *Juliette*. Her delivery of "Caro Nome," although she attempted none of the usual interpolated embellishments, was a fine piece of pure singing. She acted with extraordinary cleverness and was winsome and charming in appearance and manner. The entire house gave her full mead of applause. Mr. De Luca sang excellently and Mr. Lauri-Volpi also confirmed the good impressions he has made at previous appearances. Miss Perini and Mr. Rothier were also in the cast, and Mr. Papi conducted.

J. A. H.

Seidel at Sunday Concert

Toscha Seidel was the guest soloist at the Sunday night concert. He played Saint-Saëns' Concerto in B Minor with a generally fluent tone and satisfying dexterity. A pair of shorter numbers, Achron's "Hebrew Melody" and the familiar "Gipsy Airs" of Sarasate, given with Francesco Longo at the piano, brought much applause. Rosa Ponselle presented a delightful group of Old Italian songs by Pergolesi, Martini and Paisiello, and Ellen Dalossy sang the beautiful aria, "Einst Träumte" from Weber's "Freischütz." Mario Chamlee, tenor, contributed "Recondita Armonia" from "Tosca," and Léon Rothier, bass, was heard in "O Isis und Osiris" from Mozart's "Zauberflöte," and the "Two Grenadiers" of Schumann. The orchestra, led by Giuseppe Bamboschek, showed a tendency to retard unduly in certain pages of its substantial contribution to the program. The works played were the "Rosamunde" Overture of Schubert, the "Caucasian Sketches" of Ippolitoff-Ivanoff and Chabrier's "España" Rhapsody.

R. M. K.

Johann Strauss' "Fledermaus" had its third performance by the visitors from overseas on Friday evening, March 2. The leading parts were again taken acceptably by Marcella Roeseler, Editha Fleischer, Heinz Bollmann, Paul Schwarz and Desider Zador. Eugen Gottlieb conducted.

On Saturday afternoon a repetition of "Der Fliegende Holländer" attracted a great audience to the Manhattan. The cast brought forward artists previously heard in the rôles, Mr. Plaschke singing the name part, and Meta Seinemeyer *Senta*. Mr. Gottlieb led the performance.

Sunday Concert

Several of the leading artists appeared as soloists in a Wagnerian concert on Sunday evening. Mme. Alsen contributed the "Liebestod" from "Tristan und Isolde" with dramatic fervor and warm tonal coloring. Mr. Hutt sang the *Lohengrin's* Narrative with smooth utterance. Mr. Schorr gave the "Evening Star" aria from "Tannhäuser." Miss Wuhler sang *Elizabeth's* aria from "Tannhäuser." Mme. Metzger gave three songs by Wagner and Mr. Plaschke was heard in *Hans Sachs' Monologue* from "Meistersinger." The chorus assisted in the last number and also gave the Bridal Chorus from "Lohengrin." Mr. Moericke conducted.

Modern works published by J. Fischer & Bro. have been heard recently in a number of programs. Guy Maier played "The Crap-Shooters," from Eastwood Lane's Suite of Five American Dances in his Aeolian Hall program on Feb. 20. The Barnaby Nelson Studio Club of Toronto gave a complete program of works by James P. Dunn recently. John Campbell, tenor, has added songs by Elizabeth Harbison David, Frank H. Grey and Victor Harris to his programs.

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Gigli on Fundamentals of the Art of Singing

[Continued from page 3]

on the stage—he cannot forget or stumble, for the story unrolls itself automatically while his artistic perceptions and vocal training care for the rest. The hour before the opera begins he is Gigli. While the opera is being given, Gigli ceases to exist and he is wholly the character he portrays."

While Mr. Gigli does not call attention to it, or seem to realize it exists, his habit of intensive study provides an object lesson. Planning to stay in America at least three or four years longer, Mr. Gigli realizes the need of understanding and being able to talk in English. Therefore he intends to spend practically all the coming summer in learning the language. While others may be resting he will study English daily and diligently to the end that he need no longer be at a loss to express his thoughts or understand those about him.

Since Mr. Gigli's unheralded appearance here, his secretary reports offers of concert engagements throughout the world. This week saw propositions from Japan, China and Australia in the mail, each urging a tour of the respective countries. But Mr. Gigli at present declines to be interested in these, and will confine his concert engagements to the United States. He will appear in a Pacific Coast tour, at the Evanston Festival later in the year and has a number of tentative dates arranged for other parts of the country. His headquarters will continue to be in the large studio-apartment he has occupied in New York for nearly two years past, where with his wife and two children he finds congenial surroundings for a continuation of his work.

There is nothing of the thing termed "temperamental" about Mr. Gigli. Democracy seems to have brought out traits of character that forbid any assumption of pedantry or pomposity on his part. Of simple manner, apparently untouched by his great success, quite shy of his admirers who would make him a

"lion," wholly given up to his art and obviously courting the opportunity of remaining a "family man," Mr. Gigli is unspoiled by popularity, and with his fondness for a joke and his predominating optimism, he seems quite American.

CHARLES H. GABRIEL, JR.

POTSDAM, N. Y.

March 3.—Mozart's opera, "The Impresario," was given by the William Wade Hinshaw Company here on Feb. 21 in the Normal Auditorium. Percy Hemus, Francis Tyler, Thomas McGrath, Hazel Huntington and Lottice Howell, in the principal rôles, gave great pleasure to an appreciative audience. Stage setting, costuming and acting were excellent.

HARRIET CRANE BRYANT.

Prizeman in Rome Learns Americanism

[Continued from page 3]

of Greek architecture to the florid over-elaboration of the declining Renaissance—a change which has a noteworthy parallel in music that we are now beginning to understand—those things clear the composer's mind and make him ready for the more important task of finding himself.

Study of Race Psychology Helps

In this most important task of finding his soul the composer is assisted not only by seeing the working out of diverse problems and personalities in the allied arts, but by a growing understanding of the principles of race psychology which enter into the make-up of both the nationalists and the self-styled "internationalists." To hear the folk-songs of Sicily, of Italy, of Germany and of Sweden; to study the people; to hear the singing of the peasants; to hear the concert programs and operas in the city—all this helps one to understand the wherefore of certain things and to clear up foggy points in one's own philosophy of music and life.

To do these things will make of the composer, if he is sincerely introspective, not a European cosmopolite, but a better American because it will make him realize what he is. He will realize quickly, too, that the political disintegration of Europe is an artistic decay as well, and that America must lose her fear of a European superiority which no longer exists and express herself in her own way in every branch of creative art. It is true that he could hear better opera and better orchestras in America, but this very fact helps to bring a realization of the things mentioned above—and, after all, he is in Europe to travel, study, write and make comparative analysis.

He may find more examples of what not to do among the works of the modernists which he hears than examples of great composition, but this again is the best sort of experience, provided that the head is kept well fastened on the shoulders. He may also find in Europe a decadent rather than a progressive modern art, but if he is observant and thoughtful he may see and understand.

Greatness in Simplicity

And from his studio high on the Janiculum, he may think of the ancient art which lies at his feet and then he may realize that the way is not "forward" to further complexity but back to the greatness of the ancients in a new development, to the simplicity of the Pantheon, to the grandeur of the Coliseum, and that the new vigorous West with the wind of the prairies rather than the scent of the hot-house in its nostrils can lead the way.

Since the first use of folk-songs as thematic material in symphonic music there have raged arguments against "nationalism" in music, arguments which have also aimed, more justly, at chauvinism. And nowhere has this been more prevalent than in the one country which has the least need of it—our own United States. After having listened to foreigners in America arguing against chauvinism it is illuminating and a little comical to see at first hand the European attitude—each nation doing its utmost to further its own art both at home and in other countries.

Thus in Germany I have heard practically nothing but German music. The *Allgemeine Musikalische Zeitung* speaking against the inclusion of French opera in German opera houses and at the same time disavowing any tendency toward chauvinism is on a par with the Munich paper in which I read that Chicago is a "seat of German culture" and should now continue its "return to German art." The first admonition I cannot understand, as I did not see the performance or announcement of any French opera, excepting "Carmen," during my stay in Germany, only German and Italian opera. The second statement is typical of the generally prevailing opinion in Europe that America is merely legitimate ground for the propagation of European art and artists. England I must except, as the Englishmen whom I have met regard America as having an artistic soul of its own.

The Italians are somewhat better than the Germans. They give every encouragement to their own modern composers, but the guest-conductor habit—so strong in Rome—gives a greater breadth to programs of German music. I heard little French music in Italy.

British Attitude Most Liberal

The French take the attitude that the first duty of French institutions is to further the development of French art. The Scandinavians do not neglect their own, though they are forced to draw largely on external resources. The British attitude is by far the most liberal, yet England has what is to me the finest group of young composers in Europe—a group which she could exploit with great credit to herself. For example, Albert Coates, conducting in Rome, gave not only the best played programs I heard there, but the most representative showing of British, French, German, Russian and Italian works. However, the British by no means neglect their own composers. Far from it.

Whether there is any tendency among the composers themselves in these countries toward nationalism is a difficult question. I have noticed some such tendency in Italy in the use of Gregorian chants as symphonic material. I noticed nothing of that type in Germany. In Scandinavia there is some slight use of their marvelous fund of folk-song material. That national "schools" in a

broader sense still exist seems to be indicated. In this direction the English development is the most interesting.

The "internationalists" take as their motto the truism that music is a universal language and should be without national restrictions. Nevertheless, I have seen Brahms and Grieg equally appreciated in Italy, though no one but a German could have written the works of the former and none but a Norseman those of the latter. When I witnessed an audience in Vienna last month becoming enthusiastic over a mediocre performance of the "Sigurd Jorsalfar" Suite, it did not seem to mind the fact that it was listening to "restricted" national music which only Norwegians should appreciate. The internationalists forget that though the appeal must be universal the expression must be personal.

Put a Ban on Simple Melody

These composers attain their ends by avoiding all harmonic and melodic progressions which might seem obvious or predictable, thus evolving the complex counterpoint of Schönberg and putting a ban on that simplicity of melody which is the essence of the folk-song. I had a good opportunity for observation at the International Chamber Music Festival in Salzburg. Unfortunately, I was able to attend only two concerts, but these, although including compositions which were not of the type in which the management was "specializing"—I could gather this in conversation—nevertheless contained many works of the "advanced" type. These concerts, held in the Mozarteum and attended by small audiences of devotees of the "ultra," had a curious hot-house atmosphere which made me think of perfume, heavy incense and "cults"—something new for the elect. I felt that a fresh breeze would blow it all away. I should add here that on the seven programs America had one representative, my colleague, Leo Sowerby, representing the American Academy and American composition in a performance with Mario Cort of his Violin Sonata—an oasis in the artistic desert for which I was grateful.

Now all this has an academic flavor until we consider it in the light of our own future. Shall America follow these men? I think not. We cannot sincerely. We are not Europeans. We have a different history, different ideals. Modern European art is the product of a surfeit of aestheticism, the result of a blasé civilization. We are a young, vigorous and, I hope, healthy nation. Our art must be the same if it is to reflect us. I can understand how certain music I have heard was written in Vienna. I could not understand how it could be written in the forests of California, the mountains of Colorado, or the plains of our great Middle West—by an American.

Surely these things reflect in us. Surely we have a new philosophy to offer.

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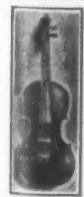
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Mario Chamlee to Sing in Europe After His American Concert Tour

(Portrait on Front Page)

DECLINING an advantageous offer of a summer engagement in the United States, Mario Chamlee, tenor of the Metropolitan Opera, will sail for Europe with Mrs. Chamlee in the late spring, after completing his concert engagements following the Metropolitan season, and will appear in concert and probably in guest engagements in opera in several European cities in the coming summer. This visit to Europe will be Mr. Chamlee's first trip overseas since he was a member of the Argonne Players in wartime. Mr. Chamlee was in France from May, 1917, until 1919. When he sang recently for President Harding he was introduced by General Pershing, who said: "The last time I heard this golden voice was with the American Expeditionary Forces in France, when it was under shell fire."

Mr. Chamlee is an American singer who has won merited recognition here in both opera and concert. He holds an enviable position with the Metropolitan Opera Company. Critics everywhere have accredited him as a gifted singer,

an artist of rare diction and style and with no little dramatic ability. He is proud to say that this has been accomplished in America, but—by hard, hard work.

It was in November, 1920, that Mr. Chamlee made his debut in "Tosca" with Farrar and Scotti. Since then he has sung with Chaliapin in "Mefistofele," in "Rigoletto," with Galli-Curci in "Lucia," with Mme. Easton in "Faust" and with Farrar and Scotti in "Butterfly." This season he has been heard in "Manon" and in "The Barber of Seville" with Galli-Curci, and in "Tosca" and "Bohème."

He has been a member of the Scotti Opera Company on all of its tours and was at Ravinia Park, Chicago, in the summers of 1921 and 1922.

In October, 1919, Mr. Chamlee married Ruth Miller, soprano, who has had many successful appearances in concert and was a member of the Metropolitan Opera Company a few seasons ago.

Mr. Chamlee has a fully booked season up to the time he is to sail on the Olympic on May 19 for London, where he will give a concert in Royal Albert Hall on June 3.

ALBANY HEARS KOCHANSKI

Violinist Appears With Edward Morris—Organist and Singer in Recital

ALBANY, N. Y., March 3.—Paul Kochanski, violinist, and Edward Morris, pianist, gave a concert last night in Harmanus Bleecker Hall, under the management of Ben Franklin, and pleased with a varied program. Mr. Kochanski opened the concert with Vivaldi's Concerto in A Minor, followed by the Saint-Saëns "Rondo Capriccioso," and his final group comprised a Chopin nocturne, "Carnaval Russe" of Wieniawski and the "Hindu Chant," of Rimsky-Korsakoff-Kreisler. Mr. Morris played three Chopin numbers, a Schubert Impromptu, Schumann's Romance, and closed with a concert arabesque on the "Blue Danube" waltz.

A joint recital was given on Tuesday evening at the Emmanuel Baptist Church by Elmer A. Tidmarsh, organist, and Emilie Henning, contralto. Mr. Tidmarsh played Bach's Toccata and Fugue in D Minor, Handel's Recitative and Aria, "Ombra Mai Fu," and Grieg's "Peer Gynt" Suite, his final number being the Introduction to the Third Act of Wagner's "Lohengrin." Miss Henning was heard in two groups of songs.

Elise de Grood, Dutch violinist, and violin instructor at the Heidelberg Music Academy before the war, has opened a studio in Albany. W. A. HOFFMAN.

CORTOT VISITS DULUTH

Anna Burmeister Sings with Bradbury Orchestra

DULUTH, MINN., March 3.—Alfred Cortot, pianist, was enthusiastically welcomed by a large audience at the First Methodist Church in the second artists' evening recital of the Duluth Matinée Musicale's season. He exhibited his artistic sincerity in an attractive program, which included the twenty-four Chopin Preludes, two Saint-Saëns compositions, Debussy's "Engulfed Cathedral" and Liszt's Second Rhapsody.

The Bradbury Orchestra, with Anna Burmeister of Chicago, soprano, as assisting soloist, gave its second twilight concert of the season at the Shrine Auditorium. Miss Burmeister was warmly applauded for her admirable solo singing. Mrs. Fred G. Bradbury was her accompanist.

A recent program of the Matinée Musicale, arranged by Mrs. R. W. Hotchkiss, was given by Mrs. Marshall Shores, Mrs. Nora Harrison Hicks, Theresa Lynn and Mrs. Hotchkiss, who played a two-piano number; Mrs. Valborg Gunderson Finkelson, violinist, and Perle Reynolds, soprano.

The music memory contest conducted by Ann Dixon, supervisor of music in the public schools, has aroused keen interest. MRS. GEORGE RICHARDS.

Dupré Begins Last Month of Tour

Marcel Dupré, organist, has entered upon the sixth and last month of his present transcontinental tour of ninety-

six recitals, said to be the heaviest season ever booked for an organ virtuoso. In the month of February Mr. Dupré fulfilled twenty-four engagements in the States of New York, Pennsylvania, New Jersey, Kentucky, Tennessee, Louisiana, Virginia, Maryland and the District of Columbia. In March he will be heard in recitals in New York, Springfield, Ohio; Cincinnati, Oberlin, Wooster, Berea, Cleveland, Chicago, Poughkeepsie, New Haven, Philadelphia, Montreal and will give his farewell concert in New York on March 19. Mr. Dupré will sail immediately thereafter for Paris, where he will play the Easter Sunday service in Notre Dame Cathedral. He will then make a tour of England. He will return to America for another tour in the fall.

Hear Kürsteiner Songs in Cambridge

Three songs by Jean Paul Kürsteiner were featured in a program given at the Cambridge Musical Club of Cambridge, Mass., recently. They were "Salutation of the Dawn," "Nightfall" and "Soul's Victory," all of which were sung by May Sleeper Ruggles, with Mrs. Owen H. Gates at the piano. The numbers made a fine impression on the audience.

GREENFIELD, MASS.—For a free public recital of MacDowell music given by piano pupils of Charles F. McCarthy. High School Hall was crowded. The pupils taking part were Gertrude Johnson, Irene Cooper, Dorothy White of Hinsdale, N. H., and Mrs. H. Arnold Morse. They were assisted by William F. Hough, bass, and Warren Brigham, 'cellist.

NUTLEY, N. J.—Mrs. Enrico Caruso was among the guests at the Field Club tea on Feb. 18, at which the Glee Club provided the music. Frank Kasschau, director of the Glee Club, gave a talk on music as an esthetic phenomenon.

Margaret Northrup will give a New York song recital in Aeolian Hall on the afternoon of March 29.

GREENFIELD, MASS.

March 3.—The Landau String Quartet appeared recently in Washington Hall in an interesting recital under the auspices of the Greenfield Woman's Club. Three works were given, a Mozart Quartet in B Flat; a Quartet in A by J. B. McEwen dedicated to the organization, and a Beethoven Quartet in C. The applause was so insistent the players added two encores. MARK A. DAVIS.

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International Composers' Guild Presents Third Program and Audience Divides Over Radical Works—Winnipeg Male Choir Pays Visit to Metropolis—Pianists and Singers Active—Miscellaneous Events

WHILE the number of recitals given in New York last week was unusually low for the time of the year, the activities of the orchestras and two opera companies made a full calendar for music lovers.

A program of unusual interest, although opinions varied and sometimes received forceful expression as to its intrinsic merits, was that presented by the International Composers' Guild. At this and other concerts, chamber music received considerable attention. There was a superlative program by the London String Quartet and other events brought forward the New York Chamber Music Society, the New York String Quartet with Elly Ney, pianist, and the Chamber Ensemble of New York. The Winnipeg Male Choir made its debut in the metropolis and the Ukrainian Chorus was heard again. Four pianists appeared: Beryl Rubinstein, Maria Carreras, Josef Hofmann and Erwin Nyiregyhazi. Heinrich Knoté, formerly of the Metropolitan Opera, gave a recital after some years' absence from the local concert platform and other vocalists heard were Shaun O'Farrell, tenor, and Clara Micelli, soprano. Josef Borissoff, violinist, gave a recital and Marcel Dupré completed a series of organ programs. There was a demonstration of Dalcroze Eurhythmics and a dance program by Adrienne Lachamp.

Winnipeg Male Choir, Feb. 26

Amid the warmest greetings from well-wishers, including the Acting-Mayor of New York, Murray Hulbert, who officially welcomed the visitors, the Winnipeg Male Voice Choir appeared at Carnegie Hall on Feb. 26, and, under the baton of Hugh C. M. Ross, demonstrated high artistic qualities in some remarkably rich choral singing. The concert was of added interest because it marked the entrance into management of S. DeBalta of New York, under whose local direction the visit was arranged.

The choir sang with admirable spirit and resource. The voices for the most part proved of fine quality; the basses in particular were resonant, full and clear, their volume resembling the tones of a rich organ. Among the tenors the quality was not so good, and frequently in high fortissimo passages this division of the choir became strident and lost the ring of the tenor voice. For this reason,

the choir secured its best effects in subdued music, and its pianissimo singing was delightful, so exquisite was the balance, so perfect the modulations, so appealing the vocal quality.

A fine example of the beauty of its mezza-voce ensemble was furnished in the Old English "Now Is the Month of Maying," by Thomas Morley, the voices tripping lightly and delicately through this vivacious song of spring. Rameau's "Hymne à la Nuit," sung in French, was also consistently beautiful in its tone-shading. The diction of the singers was particularly clear in music of this type; in songs demanding heavier effects, on the other hand, it sometimes happened that the articulation was blurred, as in Maunders' setting of Sir Walter Scott's "Border Ballad" and in the rapid patter of the Finnish folk-song "I'm Coming Home," one of the encore-pieces.

Mr. Ross is an alert conductor, inspired by an enthusiasm which he communicates to his forces. He is able to produce rich effects without the least

ostentation. Many encores were demanded.

There was a great welcome for Alberto Salvi, whose artistic powers as a harpist were amply illustrated in solos by Schuecker, Debussy, Poenitz, and other composers. He was obliged to give a number of encores.

Mr. Murray Hulbert, who said in his address of welcome that the visit of the choir would strengthen the harmonious relations between America and Canada, praised the visitors for singing in English, and eulogized the efforts of Philip Berolzheimer, Chamberlain of New York, in spreading music among the people. P. J. N.

Clara Micelli, Feb. 26

A program of arias from operas was given at Aeolian Hall, on Monday evening, Feb. 26, by Clara Micelli, soprano, assisted by Menotti Frascina, tenor, and Achille Anelli, accompanist. Giordano, Verdi, Bizet, Puccini and Anelli were the composers represented. H. J.

Maria Carreras, Feb. 26

In her second recital of the season, Maria Carreras, pianist, opened her program with Beethoven's Sonata in C, Op. 2, No. 3, and with consummate skill and poetic feeling gave fresh interest to the familiar work. The playing of Schumann's "Carnaval" which followed, displayed Mme. Carreras' technical ability most favorably. Numbers by Ravel, Zadora, Busoni, Debussy and Liszt were included in the program, particularly interesting being Zadora's "Kirgisian Sketches" and Busoni's

"Turandot" Intermezzo. A large and appreciative audience demanded several extras. C. H. G., JR.

Chamber Ensemble, Feb. 27

The Chamber Ensemble of New York gave its fourth and last subscription concert of the season at the home of Mr. and Mrs. Amos Pinchot on Tuesday of last week. This organization, composed of Ana Pulgar, pianist; Sara Pulgar, violinist; Eva Pulgar, cellist, and Mrs. Louise Llewellyn-Iarecka, soprano, gave a program which included several novelties. Mrs. Iarecka, a singer whose work is characterized by artistic understanding, sang three groups of songs by Paderewski, Stojowski, Iarecki, Rozycki, Jeanne Boyd, Mrs. H. H. A. Beach and Katherine Heyman, and four Bohemian folk-songs. The Pulgar sisters are a group of earnest young musicians who possess much natural talent. Their ensemble was one of excellent tone and nice balance, enhanced by a spirit of refreshing enthusiasm. They played Smetana's Trio in G Minor, Op. 15; the Scherzo from Beethoven's Trio, Op. 1, No. 1, and the accompaniments to a number of Mrs. Iarecka's solos. S. D.

Erwin Nyiregyhazi, Feb. 27

For the program of his recital at Aeolian Hall, on Tuesday evening of last week, Erwin Nyiregyhazi chose compositions for the most part well calculated to bring to the fore the qualities in his piano playing that had previously attracted most attention, namely, technical dexterity and a degree of power surprising in one of his slender physique. His facility is more especially notable in octave playing and, hence, it stood him in good stead in the Schubert-Liszt "Erl-King" and the Second Rhapsody of Liszt. His program included the Mozart Fantasia in C Minor. Of the quieter numbers, the most successful in performance was the Scriabine Poème in F sharp, which was admirably played. The same composer's Poème Satanique was made vividly effective, and in the Grainger transcription of Tchaikovsky's "Flower-Valse" the pianist rose to the generous opportunity provided for technical display, bringing the program to a brilliant close with it. There was a large audience and Mr. Nyiregyhazi was warmly applauded. H. J.

Beryl Rubinstein, Feb. 27

Beryl Rubinstein, pianist, at his second New York recital of the season in Aeolian Hall on Tuesday afternoon of last week, gave one of the most satisfying performances heard this winter. If it lacked a towering sweep of emotion and was somewhat wanting in dramatic punch, it was ideal in tone-color, shading and musicianship.

Mr. Rubinstein began with Liszt's transcription of Bach's G Minor Organ Fugue and gave an admirable performance of it. His thematic differentiation was of extraordinary clarity and his rhythm faultless. In the "Waldstein" Sonata of Beethoven which followed, Mr. Rubinstein's tone left something to be desired in the louder passages, and there was an occasional muddiness in the pedaling. He put, however, a great deal of charm into the somewhat banal theme in the second movement. The Brahms Intermezzo in A and Rhapsodie in E Flat were both of high interest, and two Chopin pieces, an Etude in A Flat and a Nocturne in F, were done delicately and in real Chopinesque style. Weber's "Perpetuum Mobile" which closed the group was taken at whirlwind speed, and showed the player's technical equipment. He received such hearty applause that he returned to play a Chopin Etude in F as encore.

Séverac's "Le Retour des Muletiers" was an atmospheric bit admirably played, and two pieces of the artist's own composition, "Two Little Waltzes" and "Guitare" were interesting and well considered. Liszt's Etude No. 10, closed the program.

The dominant characteristic in Mr. Rubinstein's playing is his musicianship which makes itself obvious in exquisite

[Continued on page 42]

UPROAR FOLLOWS RADICAL COMPOSITION

International Composers Give Third Concert—Play Bartok Quartet

To approach a concert of the International Composers' Guild in the spirit in which one goes to the usual musical entertainment, would be like taking a catalog of the Accademia delle Belle Arte to a Munich Secession's Ausstellung. No exception was the third concert of the season by the Guild at the Klaw Theater last Sunday night. Uproar followed the playing of Edgar Varèse's "Hyperprism," a work which brought a variety of "bruiteurs" to New York.

The program began with Bela Bartok's Quartet, No. 2, which occupied well over half an hour in performance. It is a work of interest and not to be dismissed lightly on account of its discordant character. Curiously enough, it very obviously has Bach for a background. The four parts are melodic, each in its own way, although they seldom come together in harmony. With four ears, one could enjoy it immensely. As it is, the occasional melody in the first violin absorbs attention. The work, which had its first American hearing, was admirably played by Jacob Mestechkin, Elfrida Boos, Samuel Stillman and Gdal Saleski.

Three songs "in the German manner" by Lord Berners were next sung by Lucy Gates. One never knows whether this composer wishes to be taken seriously or not, and there is always, when listening to his music, the feeling that he is chortling behind the music rack. The first song was Heine's "Du Bist Wie Eine Blume" with the sub-title "The White Pig," the composer adhering to the story that a white pig and not a lovely lady or a little flower girl was the poet's inspiration. It is a delicious bit. Upon a background of grunts in the bass, and an accompaniment that usually followed the voice, the singer has a really lovely melody. "König Wiswamitra" and "Weihnachtslied" were of less interest.

Following this, Carlos Salzedo's Sonata for Harp and Piano was given its first performance by Marie Miller, harpist, with the composer at the piano. The piece is said to exemplify the thirty-seven tone colors of the harp, some of which were achieved by the insertion of

a strip of paper between the strings while the piano pedals were used "in a manner analogous to that of Scriabine, to interweave combinations of harmonies."

Leo Ornstein followed with the first performances of a Nocturne and a Sonata, both of his own composition. Both were noisy. In the Sonata, Mr. Ornstein has leaned heavily upon Debussy in one movement and upon Chopin and Grieg elsewhere, with curiously original ornamentations of his own. As encore, in vivid contrast, he played a group of Haydn variations.

Miss Gates then followed with five songs. Louis Gruenberg's "Fantasy" which was a lovely bit, vague and atmospheric, and Alexander Steinert's "Lady of the Clouds" also of considerable charm though radical. Carl Ruggles' "Toys," which came next, had to be repeated, more, it must be conjectured, out of curiosity than desire to revel in its sounds. Miss Gates achieved a triumph in negotiating the dissonant intervals and staying upon them when negotiated.

Emerson Whithorne's two songs, "Tears" and "Invocation" closing the group, were of decided interest, the former being especially beautiful. Mr. Whithorne has reconciled the seemingly irreconcilable in making his songs modern without making them radical, and he is also particularly happy in getting the spirit of the text into his music. Rex Tillson played Miss Gates' accompaniments.

Closing the program, came "Hyperprism," scored for flute, clarinet, two trumpets, three French horns and two trombones, with twelve or fourteen of the noise-makers (dignified on the program by the appellation of "percussion" and played by pupils of the Dalcroze School of Eurhythmics) which usually make night hideous on Broadway on election night. Webster's Dictionary says the prefix "hyper" means "excess or transcendence." The definition holds. The work was received with chuckles of mirth by a large part of the audience and enthusiastic applause by another part. On its completion, arguments, vivid and acrimonious arose between friends and strangers, culminating in mild turmoil and cries of "encore!" Mr. Salzedo appeared on the stage and said: "This is a serious work. Those who do not like it may leave!" Many left! J. A. H.

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New York Concerts and Recitals

[Continued from page 41]

shading, an unusual feeling for rubato and firm rhythmic sense. Another interesting feature of his work is that he seems to comprehend so well the styles of his various composers and to differentiate cleverly in the way he plays his Bach, his Beethoven and his Chopin, a by no means general tendency!

J. A. H.

Marcel Dupré, Feb. 28

Marcel Dupré, organist of Notre Dame de Paris who is closing his six months' tour of the United States, was heard again in recital in the Wanamaker Auditorium on Wednesday afternoon of last week. Mr. Dupré once more astounded and delighted his hearers by the power and variety of his playing as well as by his extraordinary technique both of hands and feet. His program included works by Bach, Vienne, César Franck, Widor and Mr. Dupré himself. In closing the program, the artist improvised a "symphonic scherzo" on a theme supplied by Frank L. Sealy, warden of the American Guild of Organists, displaying the remarkable skill in improvisation for which he is famous. The audience was unusually large and appreciative.

C. H. G., Jr.

Adrienne Lachamp, March 1

Adrienne Lachamp, an interpretative dancer, was seen in the Town Hall on Thursday evening of last week. Accompanied by an excellent orchestra ably conducted by Jacques Gruenberg, Miss Lachamp presented choreographic versions of numbers by Bach-Gounod, Debussy, Chaminade, Chopin, Rachmaninoff, Kreisler, Grieg, Grossman and Gossec. The orchestra played the Overture to "The Marriage of Figaro," Debussy's "Arabesque," "The March of the Dwarfs," by Grieg, and two of Kreisler's Viennese numbers.

J. A. H.

N. Y. String Quartet, March 1

At the New York String Quartet's final concert of the season in Aeolian Hall on Thursday evening of last week, the outstanding performance was that of Brahms' Quintet in F Minor, Op. 34, given with the assistance of Elly Ney. The pianist contributed a solid foundation and gave discriminating emphasis to the superb musical structure. Messrs. Cadec, Siskovsky, Schwab and Vaska were at their best in this work. Lyric passages flowed smoothly. Although it lacked fineness of edge, the ensemble was yet adeptly controlled and held subservient to the musical message. Like qualities were evoked, but less warmly, in Beethoven's C Minor Quartet, Op. 18, No. 4.

A Sonatina by Pierre Menu, a Frenchman who met his death in the war, when twenty-three years old, had a first New York hearing. While the work had elements of interest, the almost neurotic mood pervading all three movements tended to a monotony only accentuated by the recurrent dissonances in violent conflict with the somber suppression of the principal theme.

R. F. R.

N. Y. Chamber Music Society, March 2

The third subscription concert of the New York Chamber Music Society, founded by Carolyn Beebe, pianist, and now in its eighth season, was given before an interested audience in Aeolian Hall, on Friday evening of last week. Satisfying contrasts were presented in a program which included Mozart's beautiful Quintet in A; a Sonata in C Minor for flute, oboe and piano, by Loeliet, and Paul Juon's "Sinfonia da Camera," in B Flat, Op. 27. The Mozart number yielded the fullest pleasure, and the other works were interesting. This was particularly true of the Juon work, scored for piano, strings, oboe, clarinet, bassoon and French horn, which boasted an Andante Elegiac of sustained melodic flow, and was marked by free rhythm and modern harmonic effects, but nothing approaching cacophony. Miss Beebe's associates included a number of eminent solo artists, the group being made up by Scipione Guidi and Arthur Lichtenstein, violins; Joseph Kovarik, viola; Yasha Bunchuk, cello; Anselm Fortier, double bass; Gustave Langenus, clarinet; J. Henri Bove, flute;

Bruno Labate, oboe; Benjamin Kohon, bassoon, and Maurice Van Praag, French horn.

R. M. K.

London String Quartet, March 3

The London String Quartet gave their New York admirers, who are growing more numerous with each season, another display of their superb art at Aeolian Hall, on Saturday evening last. Arthur Beckwith, taking the place of James Levey, has adapted himself to the style of his associates with marked success, so that on this latest occasion there was scarcely any suggestion that he was a substitute. With Thomas W. Petre, H. Waldo Warner and C. Warwick-Evans, he was a contributor to a chamber music concert as fine as any heard in New York in many a season. For the Schubert Quintet for Two Violins, Viola and Two Cellos, the Londoners enlisted their compatriot, Felix Salmond, and the result was a rare and beautiful performance of the masterpiece. Mr. Salmond's rich tone was delicately adjusted to the purposes of the ensemble, and the long work was heard by an audience that was manifestly grateful for the pleasure given. Such enthusiasm at a chamber music concert was good to witness. After the opening number, Haydn's Quartet in D, Op. 74, No. 3, the visitors were recalled several times, and finally they played the last movement again. Similar exuberance marked the reception of the Miniature Suite, "Peter Pan," by H. Walford Davies, and the fourth movement, "Peter's Glad Heart," was repeated. Charming music, indeed, this suite of the British composer, and it seemed that the wonderful Peter had deserted Kensington Gardens for once, and, not finding Bryant Park to his liking, had peeped into Aeolian Hall to see what was going on. There is all the gentleness, the whimsy with a touch of pathos that is Barrie in the first movement, descriptive of the eternal boy himself. Then comes "The Serpentine," that lovely lake where the trees are "all growing upside down; and there are also drowned stars in it." The fairies have enchanting, if conventional expression, in the ensuing section, and after "Peter's Glad Heart" has sung its tune, there is the "Lullaby to His Mother," which he made up himself "out of the way she said 'Peter.'" Then, alas, Peter Pan skipped off, back to Kensington Gardens. Sir Walford Davies has the gift for chamber music which seems inherent in so many British composers; a legacy, perhaps, from the days when every modish gentleman kept his chest of viols.

P. C. R.

Dalcroze Demonstration, March 3

What was described as an "educational demonstration of Dalcroze Eurythmics," was given by groups of children from the New York School of Dalcroze Eurythmics, under the direction of Marguerite Heaton, in the Town Hall on Saturday afternoon. Jean Binet, Dalcroze instructor at the Cleveland Institute of Music, and Yo de Manziarly and Jeanne de Lanux, Dalcroze exponents, assisted. The demonstrations were given by students in the various stages of development in their efforts to transform "the body into an instrument for musical expression." A group of six children, four to six years of age, who had received training once or twice a week since November, performed exercises designed to develop attention and control; exercises showing the musical note values, and the first steps in learning the notes of the scale and distinguishing them by ear. The second number was given by three girls, eleven years of age, who had been working for one or two years, once or twice a week. The benefits were naturally more apparent in the work of this group and the three girls were adepts in marching and beating time to various rhythms, and in realizing and improvising to different rhythmic patterns and phrases. Quite the most remarkable work of this group was in an exercise in canon, in which the students expressed the music one measure after it was played, while the piano continued independently, and in an exercise, "The Horses," to music by Jacques Dalcroze, in which the different note values were expressed by the different students. The third group demonstrated the more advanced work of the system and included exercises in dynamic shading, development of sense of tempo, dissociation and co-ordination exercises,

polyrhythmic exercises, syncopation and phrasing. These exercises were given with much zeal by Miss Heaton, Miss de Manziarly and Miss de Lanux. The demonstration in phrasing by Miss Heaton, to a simple Schumann melody, was beautifully done and gave a definite idea of the possibilities the work offers in this direction. In the final number the three groups united in the improvisation of a number not previously rehearsed. A large audience that remained until the close witnessed the performance.

H. C.

Heinrich Knote, March 3

Heinrich Knote, formerly one of the prominent Wagnerian tenors of the Metropolitan, and more recently a member of Mr. Dippel's organization in the Middle West, was heard in a song recital in Aeolian Hall last Saturday afternoon. Although it is twenty years since Mr. Knote first came to the Metropolitan, his voice still retains much of its beauty. It is still one of power and masculine quality, with a ring and body to it that many singers of the present generation lack. His interpretative gifts as a song artist are adequate rather than striking, and his best singing was done in dramatic bits where his somewhat explosive tone emission did not detract from the general effect. There were rhythmic lapses here and there and by the time he reached the middle of the program, two operatic excerpts, "Cielo e Mar" from "Gioconda" and "Ora, e per Sempre" from "Otello," he was obviously suffering from fatigue. Three songs of Schubert, "Dem Unendlichen," "Der Musensohn" and "Der Atlas," which opened the program, were the best, the last being especially well sung. A group by Strauss was of varying interest. Besides the arias already named, the final group consisted in Siegmund's Love Song from "Walküre," which his audience insisted upon his repeating, and the "Romerzählung" from "Tannhäuser." Michael Raucheisen provided uninspiring accompaniments. The audience was vociferous in its applause throughout the program.

J. A. H.

Josef Borissoff, March 3

Josef Borissoff held the interested attention of his auditors during the greater portion of his violin recital in the Town Hall on Saturday evening. The dominant traits of his playing, embracing a considerable range of technical accomplishment, conducted to pleasure in such numbers as Sarasate's "Habañera" and his own "Bachisaray" (Crimean Rhapsody). This last might serve as a touchstone to Mr. Borissoff's musical sympathies. It is distinctively a violinist's composition, idiomatically confirming the title. It has, in common with other of the composer's works, played as encores, not a little dramatic suggestion and a fund of zestful melody. The violinist, with his accompanist, Joseph Adler, began the program with a rather dry reading of Dohnanyi's agreeable if seemingly uninspired Sonata in C Sharp Minor, Op. 21, continuing through Lalo's "Symphonie Espagnole" before reaching the more enlivening final groups. Leopold Auer's "Reverie," Op. 3, was expressively played, with broad bowing and skilful double-stopping.

R. F. R.

Josef Hofmann, March 4

Probably the fact that it was his fourth and last New York recital of the season, combined with the insatiable desire of his audience to have him continue playing indefinitely, caused Josef Hofmann to prolong his program in Carnegie Hall last Sunday, with thirteen additional numbers. It was an afternoon of Chopin, and the master's compositions were recreated with rare sympathy and masterly skill. There is nothing more engaging about Mr. Hofmann's work than his astonishing versatility. All phases of the pianist's art, from the most delicate and languorous moments of a Chopin Nocturne to a bravura tour de force of Schubert's "Military March"—his last encore on Sunday—are equally at his command. The program began with the seldom heard Fantasia Polonaise, followed by the Mazurka in F Sharp Minor and the Barcarolle. To these three diverse numbers he added, by way of encores, a Nocturne and the "Military" Polonaise. The twenty-four Preludes he played without pause, save when an outburst of applause came in one place. Between these and the final group, the added numbers were the so-called "Black Note," "Revolutionary" and "Butterfly" Etudes,

played with glow and verve. The Fantasia in F Minor, Valse in A Flat and Polonaise in A Flat—the last played with superb mastery—closed the printed program. Seven encores followed, bringing to an end an afternoon of exceptional interest and enthusiasm, during which Mr. Hofmann played for nearly two hours and a half.

S. D.

Ukrainian Chorus, March 4

The Ukrainian National Chorus, under Alexander Koshetz's leadership, gave its last concert of the New York season in the Hippodrome on Sunday afternoon. The organization created again the most vivid impression by reason of its great precision and responsiveness to its leader. Tonal effects in certain instances were almost instrumental in their brilliancy. Command of smooth tone was evident in such numbers as Stetzenko's "From the Mountain and the Valleys." Certain songs were redolent of racial character, and a Lullaby by Barvinsky, arranged by the conductor, was particularly effective. A souvenir of the chorus' recent journey to Mexico was disclosed in a folk-song of that land, which was heartily encored. The soloists were Oda Slobodskaya and Nina Koshetz, sopranos, whose work, as in former New York programs, was effective. Miss Slobodskaya excellent in the aria, "Pleurez, Mes Yeux," from Massenet's "Le Cid," and Mme. Koshetz brought characteristic traits to the Song of Chivria, from Mousorgsky's "Fair of Sorotchinsk."

R. M. K.

Shaun O'Farrell, March 4

Shaun O'Farrell, tenor, assisted by Ann V. Daly, violinist; Josephine Chaka, soprano, and Milo Miloradovich, soprano, made his New York debut on Sunday evening in the Town Hall, before a fairly large and quite sympathetic audience. He sang a group of Irish folk-songs, including the "Minstrel Boy." In these and in Samuel's "Joggin' Along," and other numbers, he disclosed a nice fancy, considerable skill, and vocal assets which were well used. Mr. O'Farrell acquitted himself quite creditably in "Chella mi Crede," from "The Girl of the Golden West." The assisting artists were well received.

C. H. G., Jr.

La Forge-Berumen Artists Give Program in Aeolian Hall

The sixth in the series of noon-day musicales given in Aeolian Hall under the direction of Frank La Forge and Ernesto Berumen, enlisted the services of Esther Malmrose, soprano; Albert Rappaport, tenor; Charlotte McCoy, contralto; Lawrence Tibbett, baritone; Elizabeth Campanole, soprano; Arthur Kraft, tenor; Erin Ballard, pianist; Jessie Newgeon, organist, and the Duo-Art Piano. There were many interesting features, chief of which was the singing by Mr. Kraft of "I'll Sing Thee Songs of Araby" and Speaks' "On the Road to Mandalay" to the accompaniment of the Duo-Art, and the artistic playing of Miss Ballard in numbers by Scott and Rachmaninoff. Miss Campanole also did excellent work in "T'es yeux" by Rabey; "L'oiseau bleu" by Dalcroze, and "Depuis le jour" from Charpentier's "Louise." Other numbers on the program included the Quartet from Verdi's "Rigoletto"; an organ number of César Franck, played by Miss Newgeon, and Duo-Art reproductions of numbers played by Mr. Berumen and Paderewski. Mr. La Forge and Eleanor Haley were the accompanists. The hall was comfortably filled and cordial appreciation was manifested by the audience.

H. C.

American Orchestral Society Heard

The American Orchestral Society, Chalmers Clifton conductor, played in the DeWitt Clinton High School on Feb. 28. The program, consisting of Brahms' Symphony No. 3, in F; Saint-Saëns' Concerto No. 3, in B Minor, for Violin, and Borodine's "Polovetski Dances" from "Prince Igor" was played with considerable skill and finish, giving evidence of the serious and commendable work the organization is doing. Harry Farbman, the soloist, played the concerto very acceptably.

During the week of March 10, Olga Samoroff, pianist, will be heard in recitals in Charleston, S. C.; Forsyth, Atlanta and Athens, Ga.

WALTER CONDUCTS DETROIT SYMPHONY

William Bachaus in Last of
Twilight Series—"Chimes
of Normandy" Sung

By Mabel McDonough Furney

DETROIT, March 3.—There is little of moment that Detroit music lovers have missed this season and to cap the long list of unusual attractions, Bruno Walter appeared as guest conductor of the Detroit Symphony for the concerts of Feb. 22 and 23. Mr. Walter made a profound impression by the sincerity of his work, his scholarly interpretations and his avoidance of the merely spectacular. Interest centered in his reading of the Mozart Symphony in D, but he offered few innovations other than the reduction of the size of the orchestra. He led the men through the overture to "Euryanthe," the "Romeo and Juliet" Fantasy, "A Midsummer Night's Dream," the "Rosamunde" Ballet Music and the Overture to "Rienzi." The men responded to Mr. Walters' bidding with a precision and alacrity that must have been highly gratifying to Mr. Gabilowitsch and the members of the Symphony Society.

The College Club presented William Bachaus in the last of the series of Twilight Musicales on Feb. 25. The audience was the largest that has attended these events and the soloist was vigorously applauded. The two outstanding features of the program were its extreme length and the terrific speed with which the various compositions were played. Mr. Bachaus' best effects were achieved in the "Waldstein" Sonata of Beethoven and the Second Hungarian Rhapsody of Liszt, the latter providing a breathless finale for the program. He essayed the Chopin and a group of Schumann numbers and introduced a "Danse d'Olat" by Pick-Mangia-galli.

William Graefing King again proved that he is one of the most popular members of the Detroit Symphony when he appeared as soloist with that organization on Feb. 25. Mr. King played the Saint-Saëns Introduction and Rondo Capriccioso for Violin, a composition ideally suited to his style and tone, and at its close he was recalled to the stage six times, while the audience fairly thundered its approval. Mr. King is assistant concertmaster of the orchestra, a member of the Detroit String Quartet and a musician of high qualifications. Under the leadership of Mr. Kolar, the orchestra gave an interesting program and one full of color. It included Strauss' Overture, "The Bat," Mendelssohn's music to "A Midsummer Night's Dream," Mozart's "Ave Verum" and the brilliant Casella Rhapsody, "Italia."

The Detroit Light Opera Company gave a very good performance of the "Chimes of Normandy" in Orchestra Hall on Feb. 26. It was the first of a series that is planned to continue till the end of the season. Marcus Kellerman conducted and the work of the organization showed the effects of conscientious effort during the period of preparation. The principal rôles were sung by Corinne Ferguson, Mrs. Anabelle Tolle, G. H. Lancy, Adolph Becigneul, Archibald Kemp, Howard Talbert, Claude Ford, G. C. Van Vooris and Edwin Mosdale. The village maidens were: Mrs. W. Bird, Mrs. Grace B. Brandt, Julia Bielawski and Gladys Letts. Mr. Kellerman hopes to be able to arrange for a summer season at one of the parks, and is seeking aid from the city in the building of an open-air theater.

TRENTON TEACHERS SING

Number by Local Composer Heard in Choral Program

TRENTON, N. J., March 5.—The Trenton Teachers' Chorus, under the leadership of Catherine M. Zisgen, gave a very interesting concert at the Crescent Temple, on Feb. 16. It was the first appearance this season of the chorus which, as in former years, was very successful. Kathryn Meisle, contralto, was the soloist, and she proved to be a real artist. Her first number was "O Don Fatale," from "Don Carlos," by Verdi, followed by a group of Schubert's songs, very effectively sung. Many encores were demanded.

Two chorus numbers were of particu-

lar interest. Carl H. Galloway, a resident of Trenton, arranged Metcalf's "Absent" for women's voices. "Pickaninny Chile," words and music by Mr. Galloway, was written for the Teachers' Chorus and had its first hearing at this concert. It is rich harmonically, and well adapted for women's voice. Earl Beatty was Miss Meisle's accompanist, and Joanna Messerschmidt was the accompanist for the chorus.

Elinor Whittmore, violinist, and Phillip Gordon, pianist, gave a joint recital in Crescent Temple, on Feb. 17. A large audience attended this recital, which was sponsored by the G. A. Barlow Sons Co., in connection with the music committee of the National Council. Both artists displayed musical understanding. Miss Whittmore's accompaniments were played on the "Ampico."

FRANK L. GARDINER.

ORGANIZE U. S. SECTION OF INTERNATIONAL SOCIETY

Constitution Adopted, Directors Elected,
and Plans Laid for Sending Works
to Salzburg Festival Jury

At a meeting held in New York on March 1, the United States Section of the International Society for Contemporary Music was formally organized and a constitution adopted. At the same time plans were set under way for submitting to the international jury compositions by Americans for performance at the coming Salzburg Festival of chamber music. O. G. Sonneck represents the United States section on the International jury which meets in May in Zurich.

The meeting, held under the chairmanship of Mr. Sonneck, elected the following board of directors: Chalmers Clifton, Eva Gauthier, Lewis M. Isaacs, O. G. Sonneck, William B. Tuthill, Mrs. Arthur M. Reiss, Albert Stoessel and Emerson Whithorne, all of New York; John Alden Carpenter of Chicago; Carl Engel of Washington, and Edward Burlingame Hill of Boston. Election of officers was scheduled to take place on March 9 at a meeting of the board of directors.

A music committee will be appointed at once to choose works by American composers to submit to the international jury. April 15 has been announced as the time limit by the latter body.

The constitution states that the membership of all committees, the board of directors and of the entire organization must have a proportion of two-thirds American citizenry. All works submitted for performance at Salzburg must be by American citizens with a single exception suggested by Lazare Saminsky. By a unanimous vote exception was made of the case of Russians living in America. Pending the settlement of political difficulties in Russia and the formation of a section there, Russian composers in this country may be included in the category "American." The exception is a purely temporary one.

Ernest Bloch and Leo Sowerby were the Americans represented at the Salzburg Festival last year.

RUFFO HAILED AT HIS DEBUT IN YOUNGSTOWN

Cleveland Symphony Gives Concluding
Concert of Season—Music Week
Brings Many Programs

YOUNGSTOWN, OHIO, March 3.—Titta Ruffo's recital at the Park Theater on Feb. 27 was one of the notable events of the season. This was Ruffo's first visit to Youngstown and he was received most enthusiastically by a large audience. The "Largo al factotum" aria from Rossini's "Barber of Seville," which concluded his program, was followed by continued applause. He gave several extra numbers during the evening. His accompanist, Max Merson, played three piano groups and was favorably received. The concert was under the management of the Monday Musical Club.

The Cleveland Symphony appeared in the Park Theater on Feb. 28 in its third and concluding concert of its fourth annual series in Youngstown. Although Nikolai Sokoloff and his orchestra always receive an enthusiastic welcome in Youngstown, it reached its height last week. Two encores were demanded and finally granted in spite of Mr. Sokoloff's rule against extra numbers. Victor de Gomez, solo cello, was applauded so

Galli-Curci Visits Crippled Wards at the New York Osteopathic Clinic



Photo by International

Amelita Galli-Curci, Soprano, Visiting Beneficiaries of Her New York Recital Last Season

ALTHOUGH Amelita Galli-Curci had given a New York recital last season for the benefit of the New York Osteopathic Clinic, thereby netting that institution a sum of \$10,612, her many activities in various parts of the country kept her from visiting the hospital until after the close of her recent season with the Metropolitan Opera Company.

On this occasion, Mme. Galli-Curci provided herself with a supply of candy and presents for the children and also witnessed some of the actual treatments that are given there. She was much impressed by the nature of the work accomplished and signified her intention of maintaining her interest in the institution.

warmly that he returned to the stage and added an encore.

The audience was augmented by 279 children who had perfect papers in a music memory contest conducted by Eliza Carmichael, teacher of music in the public schools. Their admission was provided for by bankers, merchants and others in recognition of their musical ability.

Music week, observed in Youngstown from Feb. 18 to 25 by the Monday Musical Club, the local management of the Cleveland Symphony and other organizations, met with unusual success this season. It opened on Sunday with two concerts, a free band concert in the afternoon at Moose Temple by the Youngstown Military Band, conducted by Harry Dunsbaugh, and the Traupe String Quartet, which played at South High School under the auspices of the Youngstown Education Association. The string orchestra of Dana's Musical Institute of Warren, composed of members of the faculty and about twenty-five advanced students, gave a program in Moose Temple under the auspices of the Monday Musical Club on Monday. It was well received by a representative audience. Nora Myers, Youngstown soprano, sang several numbers, Mrs. Austin Gillen serving as her capable accompanist.

The Oratorio Chorus of the Monday Musical Club, under the baton of Mrs. F. B. Horn, was greeted with a capacity audience in a concert at the First Christian Church on Thursday evening. This group of seventy-five Youngstown musicians has already won an enviable reputation for choral singing. Mrs. David Stambaugh, soprano; Mrs. Charles Weick, contralto, and Josiah Guttridge, tenor, prominent Youngstown soloists, gave several solos from the "Messiah."

Two programs were presented on Saturday, one an international concert, in which thirteen nationalities were represented, the other a recital by Josef Martin, pianist; Agnes Pringle, violinist, and Bernardo Olshansky, Russian baritone.

In addition to the concerts scheduled for each evening, programs were presented by talented local artists in schools, plants and public institutions during the week. Special programs were heard in various churches and theaters. Mrs. Alberto Reardon, general chairman for the week, was assisted by the following committee: Mrs. Thomas C. Muldoon, Mrs. Roy F. Brandon, president of the Monday Musical Club; Mrs. Harry T. Raynor, president-elect of the Monday Musical Club; Eliza Carmichael and Mrs. Charles Johnson.

BLANCHE E. RUSSELL.

MORINI GIVES BRILLIANT RECITAL IN MILWAUKEE

Violinist Conquers Audience with Her
Artistry—Recitals at Church and
Conservatory

MILWAUKEE, March 3.—The recital given here recently by Erika Morini was one of the notable musical events of the season. She completely captivated the audience with her brilliant and masterly playing and the applause was prolonged and sincere. Her program was one of particular interest, including Bruch's Concerto in G Minor and shorter compositions by Svendsen, Beethoven, Tardini, Tchaikovsky, Elgar and Wieniawski.

The two-piano recital at Conservatory Hall given by Le Roy Umbs and Adelaide Banaszynski, members of the Conservatory faculty, featured Ravel's "Mother Goose" Suite and Debussy's "Black and White" Suite.

Karl Markworth, organist of Trinity Lutheran Church, gave his ninth monthly organ recital on Sunday afternoon, Feb. 25, assisted by Mrs. E. W. Wallschlaeger. Numbers by Bach, Del Riego, Handel and Guilman were on the program.

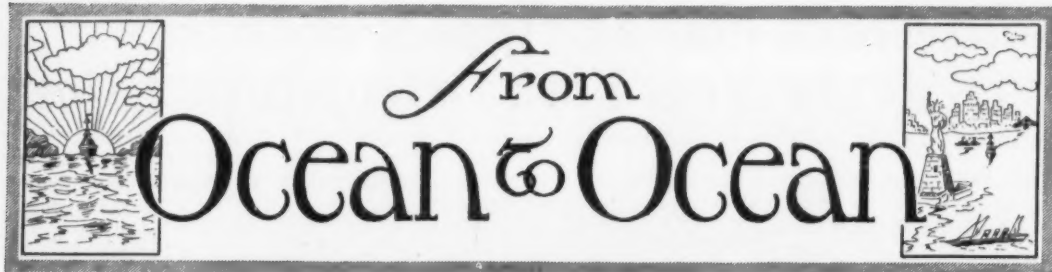
The ninth organ recital of the Wisconsin consistory was given by Carl F. Mueller, assisted by Hugh Rowlands, tenor. The organ numbers were Rachmaninoff's Prelude in C Sharp Minor, M. A. Dunn's "O'er Flowery Meads," Lemmens' Finale, Rene L. Becker's First Sonata in G Minor, Ferrata's Nocturne and Will C. MacFarlane's "Scotch Fantasia." The vocal numbers included a recitative from Handel's "Jephtha," Stickles' "The Lass o' Killeen" and Walter Logan's "My Love Is a Wild Rose."

A faculty member of the Wisconsin Conservatory, Arthur Van Eweyk, baritone, gave a program of well-selected songs at the Pabst Theater, assisted by J. Erich Schmaal.

The following teachers have presented pupils in recitals recently: Clara Lucht, Eugene Barkow, Esther Jorgensen, Lester Patterson, Victor Maves, Frederick Harms, Albert Bannenberg and Arthur H. Arneke.

C. O. SKINROD.

Albert Spalding, violinist, will make his last appearance in New York for this season in a recital in Carnegie Hall on the afternoon of March 18. He will close his season with a recital in Coatesville, Pa., on April 24 and will sail immediately thereafter for Europe.



BEAUMONT, TEX.—Ethel Penman's piano pupils appeared in an excellent recital on Feb. 9.

ALBANY, N. Y.—Mrs. Frederick W. Kerner, contralto, has been engaged as soloist in the First Congregationalist Church.

SAN FRANCISCO, CAL.—Pupils of Lorraine Ewing appeared in recital at the Fairmont Hotel recently. Kathleen Hall, soprano, assisted.

LOS ANGELES, CAL.—The Virginia Quartet of Long Beach, William C. Mills, director, sang for the Mines and Oil Men's Club at Hotel Alexander recently.

KEWANEE, ILL.—Anita Trissler, pianist, and Robert Nienaber, violinist, pupils of Hugh C. Price, of La Salle, and both only seven years of age, were heard recently in an interesting Sunday afternoon musicale here.

ANDERSON, S. C.—John Townsend has opened a studio in Anderson to teach piano, voice and band instruments. He has been in New York for two years, studying with Leon Rains and Von Warlich of the Institute of Musical Art.

ALBANY, N. Y.—Florence Jubb, head of the music department of St. Agnes' School, gave a lecture recital on the sacred music of the sixteenth and seventeenth centuries at the Convent of the Sacred Heart, assisted by the quartet of the Madison Avenue Reformed Church.

ATLANTA, GA.—Assisted by W. F. Talley, baritone, piano pupils of Anna Mae Farmer were heard in recital in Wesley Memorial Auditorium. Those taking

part were Inez Pergantis, Dorothy Price, Edna Russell, Ruth Hardaway, Bertha Gibson and Mary Louise Parham.

MIAMI, FLA.—The Miami Conservatory presented Alicia Hartner, pianist, and Donna Watson, violinist, in the first of a series of pupils' recitals recently. Miss Hartner effectively played three groups ranging from Schumann to Schütt. Miss Watson played a Concerto by Viotti.

SIoux CITY, IOWA.—A recital in commemoration of the centenary of the birth of César Franck was given recently before the MacDowell Club by Harry Thatcher, Jr., pianist, pupil of Mrs. Frederick Heizer of the Heizer Music School. The program, consisting entirely of numbers by Franck, was admirably played.

WALLA WALLA, WASH.—The weekly recital of Whitman Conservatory students was given at MacDowell Hall. Those appearing in the program were Helen Nichols, Reeves Malcolm, Cecile Schlee, Jacqueline Fagely and Pauline Lawrence, pianists; Lucille Harmon and Carol Ely, vocalists; and Jean Bratton, violinist.

JACKSONVILLE, FLA.—"An Evening with Chopin" was given this week by pupils of Mrs. John Calvin Wells in the form of a lecture recital. The program, which drew a large audience at the Woman's Club, included more than a dozen numbers for the piano, played by as many students, and a lecture by Sara Redavats.

TIFFIN, OHIO.—The second recital of the season by pupils of all departments of the Heidelberg Conservatory was

given recently in Rickly Chapel. An attractive program was well played. A benefit concert for the Tiffin Salvation Army was given at St. Paul's Church before a large audience. A feature of the program was Liza Lehmann's cycle, "In a Persian Garden."

LEOMINSTER, MASS.—Clifton Wood, who has held the position of baritone and director of the Unitarian Church quartet for eight years has accepted an offer from the Piedmont Church, Worcester, and will commence singing there the first Sunday in April. This is one of the highest paid church positions in Worcester. Fred Balfour, of Fitchburg, has been engaged to fill the vacancy in the Unitarian quartet.

WATERTOWN, N. Y.—Pupils of Ella Shaw Robinson, assisted by Mrs. H. R. Newitt, contralto, gave a recent concert in the First Presbyterian Church. Those taking part were Eleanor Hancock, June Arthur, John Treadwell, Vincent Slater, Alice Holbrook, Barbara Williams, Nancy Williams, Frances E. Smith, Mary Louise Shriver, Eleanor Hawkins, Katharine Seymour, Wilfreda Munk, Kathryn Bangert and Marian Howland.

QUINCY, ILL.—Mrs. Frances Z. Mourning, Lulu M. Felt, Juanita Nichols, Frances Eldred and George F. Davis, pianists; Mrs. Mabelle Hilt Arnold, vocalist, and an orchestra composed of Richard Hess and Edwin Daidson, violinists; Ruth Weiler and Helen Brown, violists; Joseph Weiler, flautist; Dorothy Weiler, cellist; and Helen Mass, double bass, presented the December program of the Quincy Musical Club on the eleventh.

MUNCIE, IND.—Mrs. Olin Bell presented a number of her pupils in a studio recital last month, assisted by her father, Frederick P. Burr, a Civil War veteran, who gave a reading in honor of Lincoln's Birthday. Students taking part were Helen Rossbacker, Margaret Thompson, Maurine Gilbert, Elizabeth Largent, Elizabeth Martin, Margaret Allan, Edith Croft, Helen Williams, Mary Wilson, Florence Paris, Mrs. Ralph Pittenger, Mrs. Gladys Riggs, Inez Overcash and Nila Kirkpatrick.

WATERLOO, IOWA.—William Rogerson, vocalist, and Adalbert Huguelot, pianist, gave a concert at the First M. E. Church recently, under the auspices of the church choir. Mr. Rogerson's singing of a Dvorak number and "Songs of the Irish Harpers" was vigorously applauded. Mr. Huguelot devoted half of his program to Liszt compositions, and as the one popular number, played a syncopated dance from a collection of Negro melodies. The last number of the West High School entertainment course was given by the DiGiorgio Concert Orchestra. Ann O'Malley, contralto, was the soloist.

MASON CITY, IOWA.—Mr. Olsson, Miss McEwen and Mrs. Henley of the music department of the High School and Junior College presented fifteen piano and violin pupils in recital recently in the High School Auditorium. Those taking part were Ruth Barney, Clair Logue, Lenora Buche, Miriam Gibbs, Louise Moen, Margaret West, Helen Van Sickle, Lucille Wheaton and Glada Gage, pianists, and Jacqueline Temple, Winifred Van Ness, Rose Kropman, Vivian Wheeler, Lois Green and Cora Bauman, violinists. Walter Roosa, violinist of Des Moines, gave a recital recently in the Baptist Church.

WICHITA, KAN.—Evelyn Watkins, pupil of Grace Marie Becker, appeared in a recital, assisted by La Wanda Durkin, soprano. In Beethoven's Concerto in C Minor, which concluded the program, the orchestral transcription was played by Miss Becker at a second piano. Ruth Hall and Hazel Darling presented a number of piano pupils in recital recently. Mrs. E. O. Cavanaugh gave a demonstration of the Dunning System in her studio, those taking part being Maxine Parrott, Ross Schantz, Charles Postlethwaite, Ruby Raymond, Helen Thompson, Howard Kincheloe, James Keating, Vera Elder, Thelma Hampton, Edna Bordner, Louis Martin, Rozella Blood, Josephine Avey, Kathleen Robertson, Dorothy Reeder, Alice Parcel, Maxine Wideman, Frances Duncan, Orville Jessup and Ruth Fox.

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Neurotic Composers and Hebrews in Music of Today

By Lazare Saminsky

(Continued from page 9)

conquered by the descriptive force of his means, by his polyphonic vision, by the mastery which could be predicted after the appearance of "Verklärte Nacht" and "Peleas." The poem entitled "Nacht" is really music of genius; its amazing mastery is almost incomprehensible in the modesty of its means. Using four shades, the lower register of the piano, the whispering singing-speaking voice, the bass clarinet and the mournfully lamenting 'cello, he creates an intense impression of a night desperately black and cruel, of a dark, lonesome corner, where all human sufferings are gathered to torture and suffocate.

Colors and shades are so enchantingly blended with purely spiritual elements that at the end of "Columbine" you cannot define what really in your own being is listening to the music, your ear or your soul. And what a great and ingenious mastery in choosing instruments, in blending their registers; sometimes you are unable to grasp in the harmony where the viola or the low register of the flute or the voice or the clarinet's *chalmereau* comes in. One must, however, recall the similar great descriptive and orchestral mastery of Gustav Mahler; for instance, that beautiful passage in the "Lied von der Erde" where the low tones of the contralto, the flute and pedal of the contrabasses form one of the most divine ensembles ever heard. Of course Schönberg's conceptions have their mothers! His use of the voice is sometimes extraordinary, for instance, in the poem "Parodie," which is as poignant as the songs and tears of a Bacchante.

Milhaud and the Spaniards

People will consider a sacrilege our confession that, while hearing recently the adorable "Cosi Fan Tutte," so finely staged by the Metropolitan and so exquisitely interpreted by Artur Bodanzky, I felt that some of the young men like Milhaud, Prokofieff or Bliss, who have bent their energies on burning all laws bequeathed by the "Three Bs," are somehow great-grandsons of the divine, ever young Wolfgang. Gaiety, sense of humor, genuine amusement expelled by the post-Wagnerian generation of "Uebermensch" comes back to music.

In the best of Darius Milhaud's pieces played by the City Symphony, in the "Sérénade," through its storm of biting and seemingly illogical accents, shocking rhythms, filthy harmonic scaffoldings, sometimes eminently unnecessary, you feel a logic of its own, that of vitality and joy, be it the joy of musical football.

Why, the finale of the "Serenade" evokes outbursts of amusement, just as do some of the excellently composed and orchestrated syncopations of Hugo Riesenfeld. If Milhaud's ingenious musical joke of a stupidly innocent major scale played piano by a shy trumpet at the end of a perfect musical pandemonium—a joke as simple and ingenious and as impossible of repetition as Columbus' egg—affects you and evokes your careless laughter, be it of zoological order, there must be something vital and convincing in this music. Maybe it is really a reflection of life, of some of its remote corners, of the night life in the Place Pigale in Paris, or the Chinese quarter of San Francisco, or Rio de Janeiro's siestas. One must note, however, that composers rarely choose well the works for their débuts, and Milhaud was not an exception. His strongest works, such as the remarkable, though wholly experimental, music to Euripides' "Choëfores"—I heard it in Paris under Felix Delgrange—and his fine "Poèmes Juifs" would give us another and a better aspect of Milhaud's abilities. Among his smaller pieces, performed by two brilliant young pianists, Robert Schmitz and Marius François Gaillard, some of the fragments from "Saudades do Brazil" charm with their black, velvety harmonies and warm vitality.

Two fine artists, Alfredo Casella and Lucilla de Vescovi, introduced to us several works by Albeniz and Manuel de Falla, the strongest master of the new Spanish generation. This time it was "lingua espana in bocca romana" and another adorable display of noble, sunny and undying Mediterranean vitality. It was a rare delight to hear Albeniz's

"Spanish Rhapsody," brilliantly and ingeniously orchestrated by that marvelous musician and pianist, Alfredo Casella, and magnificently performed by him and Willem Mengelberg, whose help means life, rhythm and splendor.

One trembles with joy when one listens to that radiant "Jota Azagonesa," or to Manuel de Falla's "Seguidilla" flying from the lips of that loveliest singer, bearing the gorgeous Roman name, Lucilla de Vescovi, and looking like a portrait by some old Italian master. As long as racial art, permeated by the spirit of folk-song, is still alive in Europe, contemporaneous music will find a healthy outlet from the impasse created by petty cliques with their petty storms and disputes.

Celtic America

A few words in the London *Musical Standard* reminded me of an amusing story. When, at a recent friendly gathering, a lady sang a fine Negro spiritual and people started to speak about the wonders of African music, the author of these lines created a sensation and prolonged laughter because he could not help exclaiming: "It is not from Africa; it is from Loch-Lomond!"

The London *Musical Standard*, which is lucky indeed to count among its contributors such eminent musicians and writers as Edwin Evans, Leigh Henry, Watson Lyle and others, now prints some "American notes and news" containing highly valuable information and ideas about American musical life and establishing new ways of contact among English-speaking musical intelligenzia.

The anonymous author of "American notes and news" remarked in a recent issue that the dominant traits of "what we know as American are Anglo-Celtic." The same opinion was expressed recently—and with the same firmness—by John Powell. I never felt the truth of this opinion more strongly than at the last American Music Guild concert, when Emerson Whithorne's fine and picturesque Suite, "New York Days and Nights," was shown to be of decidedly different spiritual and racial atmosphere from Carl Engel's "Tryptich" or Sandor Harmati's "Portrait."

Reproaches of the latter two for the length of their compositions were justified, for though poetic and noble in idiom, both works have too episodic a thematic basis to permit such breadth of construction. But in comparison with these works, the strength of Whithorne's Suite lies not only in its concise and neat construction, but even more in its deeply racial flavor.

Despite some Ravelesque and Russian influences, it has a fine clarity of expression and thematic design and brightness of atmosphere which is as truly typical for a racially American composer as for the Scotch "Faithful Johnnie," the Irish "Next Market Day" or a tune from the old English minstrelsy. Not in vain does Emerson Whithorne, a full-blooded American from Cleveland, look like a highly refined Scottish nobleman. It was not in vain that he could not resist the strong racial temptation to harmonize—and he did it nobly—that adorable old English air, so delightfully played by Helen Teschner Tas. Not in vain, when E. Robert Schmitz, whose magnificent performance made the great success of Whithorne's "New York Days and Nights," played the piece in Paris, critics and other musicians acclaimed it unanimously as real and valuable American music.

By the way, in his charming remarks headed "Rags, Tags and Tatters," in the New York *Sun*, Gilbert Gabriel tells us that "learned ones say the American people will never develop a genuine folk-music because the American is nineteenth-twentieths bourgeoisie. Folk-music is born of the classes at either edge of the bourgeoisie. Only the poor can give birth to it, only the rich adopt it." I dare say, America has its folk-music. The quasi-Negro spirituals and the Kentucky mountain songs and their Anglo-Celtic ancestors form a fine basis for racial American music and there is nothing to worry about.

The Contemporary Russians

It is gratifying to note a pleasant turn in the choice of representative new Russian works for presentation here. We feel greatly indebted to the Friends of Music, to Artur Bodanzky and Bronislaw Huberman for their beautiful performance of that fine work, the Suite for Violin and Orchestra, of Sergei Taneieff, the greatest contrapuntist since Bach and the master of Scriabine, Rachmaninoff, Siloti and Glière. (Taneieff's book on contrapoint means to music as much as Newton's doctrines to cos-

mology.) Taneieff is also the composer of remarkable string quartets and some fine songs, excellently sung here by Anna Meitshik. The Suite for Violin is an astounding piece, wherein behind the Mozart-like and Tchaikovsky-like harmonic dress are revealed a wealth of fine, warm and highly individual musical thoughts and amazing polyphonic and formal ideas.

We want to notice that the very young and very gifted Vladimir Dukelski, some of whose works were heard this season, is, so to say, a spiritual grandson of Taneieff, being a pupil of Glière.

London Activities

My statement in a previous article, written after revisiting London, that that city "is still a world center and the biggest agent, so to say, for contemporaneous music," is confirmed by information contained in the last issue of the *Musical Standard*. We hear much about the "Faculty of Arts," a league embodying various art clubs, university institutions, and so on. That eminent writer-composer, Leigh Henry, is one of its leading spirits. He lectured recently on contemporary music before a brilliant gathering of the "Faculty," headed by Princess Louise, the Duchess of Argyll, Princess Patricia of Connaught and leading members of the London intelligenzia.

The London International Music Conference, organized by Edwin Evans and Edward Dent, proved highly successful. It is going to make the International Festivals in Salzburg and elsewhere truly represent the leading currents of contemporary music.

Lecture-recitals have become popular in London and the leading Welsh cities. We see the names of such well-known writers and lecturers as Edwin Evans, Edward Dent, Leigh Henry and Ernest Newman on many programs.

WATERTOWN, N. Y.

March 3.—The Morning Musical Orchestra gave its first concert of the season on Feb. 7 at the High School auditorium under the capable leadership of Andrew Goettel, former member of the Syracuse Symphony and now conductor of the Avon Theater Orchestra. Mary

Burns, soprano, a pupil of Joseph Regneas, and Mabel Dealing, pianist, were soloists. Especially to be commended among the orchestral numbers was Schubert's "Unfinished" Symphony. The Morning Musicale presented its fourth monthly program in Asbury Chapel on Feb. 5. "Tosca" was studied under the leadership of Mrs. Percy Wilmot, assisted by Sally Spencer Klump and Mary Burns, sopranos, and Mrs. H. R. Newitt, contralto. Mrs. F. P. Stoddard played excellent accompaniments. The American Legion brought to the city, for the third number in its Concert Course, the Ernest Gamble Company in an attractive program of vocal and instrumental compositions.

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MADISON, WIS.

March 3.—The Madison Orchestral Association, the executive committee of which is headed by C. E. Mendenhall, brought the Minneapolis Symphony, Henri Verbrugghen, conductor, here in two concerts recently at the University Armory. The afternoon program was attended by more than 1500 school children, and was arranged primarily for them, containing such compositions as Maori songs, Schumann's "Scenes of Childhood," the Andante from Dvorak's "New World" Symphony and others. In the evening, the program contained Beethoven's Fifth Symphony, the Prelude to "Lohengrin," and Liszt's "Les Préludes." The orchestra and its leader were emphatically applauded but no extras were given. The Orchestral Association, after a campaign for guarantors, has raised its membership to 227.

CHARLES N. DEMAREST.

ROCHESTER, N. Y.—A Tuesday Musical Students' Club recital was given at the home of the president, Mrs. Edward W. Mulligan, by Irene Fetzner, Mollie Cohen, Ruth Landsman and Veryl Toates, pianists; Minerva Auer and Emily McCarthy, sopranos, and Catherine Bodler, reader. Gertrude M. Miller, chairman of the club, accompanied Miss Auer, and Mary Ertz Will played for Miss McCarthy.

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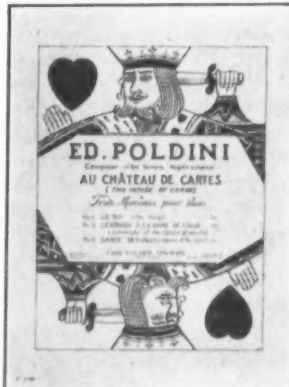
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People And Events in New York's Week

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Hospital Committee Demonstrates Value of Artists' Work

The Hospital Music Committee held an open meeting at the David Mannes Music School, New York, on Feb. 28 for the purpose of explaining what is being done to carry music to the thousands of patients in the hospitals in the city and extend the activities of the committee through a wider popular support. Mrs. Francis Rogers gave a brief outline of the work and read a series of letters from doctors and patients eulogizing the committee and its group of artists, who offer their services for the entertainment of those confined to hospital beds. Mrs. Rogers stressed the need not only of money to carry on the work but for second-hand pianos to be placed in many hospitals that at present do not possess one.

Dr. Foster Kennedy, president of the Neurological Society, made an address on the salutary influence of music on the sick, and David Mannes explained the kind of music and type of artist suitable for the work. Illustrating this point a program was given by Nora Fauchald, soprano; Frances Callow, harpist; August Werner, baritone, and Max Weiser, violinist. Mary P. Hayden played the accompaniments. Mrs. Francis Rogers concluded the program with a number of original character sketches.

The members of the Hospital Music Committee are: Mrs. Russell H. Hoadley, chairman; Marion R. Taber, secretary and treasurer; Melvar Chaffee, Miles Farrow, Mary P. Hayden, Lucy Hewitt, David Mannes, Mr. and Mrs. Francis Rogers, David Williams and Mrs. Frederick Edey. Ada Quennell is music director.

Pupils Heard at Saenger Studio

A number of pupils who have passed from the student stage into the artist class, participated in the program given in the musicale-tea series at the Oscar Saenger studios on the afternoon of March 1. About 100 guests heard the program which was given in a professional manner by Melvena Passmore, coloratura soprano of the Chicago Civic Opera; Richard Hale, baritone; Gertrude Fell Osborne, soprano; Gladys Mathew, soprano; Norman Yanovsky, baritone, and Max Weinstein, baritone. Miss Passmore disclosed a quality of voice and an accuracy in rapid passages which marked her as an artist of fine attainments. Mr. Hale used his sonorous baritone voice in an excellent presentation of "Wotan's Farewell" from "Die Walküre" and in songs by Deems Taylor and Tom Dobson. Mr. Yanovsky, whose baritone voice is of fine texture and beautiful quality, sang, in addition to two numbers in Russian, a duet from "Rigoletto" with Miss Mathew. Miss Osborne was also successful in an aria from Delibes' "Lakmé"; "Pardonne moi tes jours de larmes" by Rimsky-Korsakoff and "A Widow Bird Sat Mourning for Her Love" by Treharne, and Mr. Weinstein was heard in the "Pagliacci" Prologue. The accompanists were Helen Chase, Emily Miller and John Daley.

H. C.

Two Recitals at American Institute

Two recitals have been given at the American Institute of Applied Music recently, the first a program by members of the faculty and students on Feb. 19, and the second by students of the school on Feb. 26. The former was composed of numbers for piano and voice, given by Margaret Spatz, Jennie Cree Gregory, Annabelle Wood and Lotta Madden. The last program enlisted the services of students in the various departments and was given by Thelma Cassem, Cyril Pitts, Morris Goldberg, Rose Malowist, Miss Bertuch, Walter Preston, Geraldine Bronson, Martin Schlesinger, Samuel Prager, Thomas Curley, Veranella Batson, Charles Brandenburg and Esther Arnowitz.

New Choral Club Makes Début

The Cosmopolitan Choral Club, Harry Gilbert, director, gave its first concert at Delmonicos on the evening of Feb. 27. The organization, which has been rehearsing for several months, offered an ambitious program, which included num-

bers by Bach, Handel, Mozart, Beethoven, César Franck, Fourdrain, Debussy, Chaminade, Herman, Grainger, Foote and Mr. Gilbert, who composed the setting of a poem by Charles Hanson Towne, dedicated to the club. Mr. Gilbert secured excellent effects from his choral forces. Marjorie Gates was an efficient accompanist.

New York League of Girls' Clubs Gives Concert

A musical program was given by the chorus and orchestra of the New York League of Girls' Clubs, Mrs. Courtland D. Barnes, president, at the club headquarters in East Sixtieth Street on March 4. The girls' orchestra, led by H. William Stehn, made its first appearance in this program. The club chorus, under the leadership of Dr. A. L. Hood, sang old-time songs in costume. Solos were sung with the chorus by Madeline Surlong, Anna Danke and Miss Luther. The concert was given under the auspices of the music department, of which Mrs. Kenneth J. Muir is chairman.

Robert Lowrey Gives Recital at Plaza

Robert Lowrey, pianist, interested a large audience at his recital in the Hotel Plaza, New York, on the evening of Feb. 27. His program included the Mozart Fantasia in C Minor; Beethoven's Sonata, Op. 57; a group of numbers by Debussy, Griffes and Mokrejs and a Chopin group. Mr. Lowrey's playing was characterized by a clean, polished technique and a tone of good quality. He especially distinguished himself as an interpreter of the modern works. The recital was under the auspices of the Washington Heights Musical Club, of which Jane Cathcart is president.

Viafora Pupil Sings for Club

Helen Thomas, contralto, a pupil of Gina Viafora, was one of the artists heard at the annual breakfast of the New York Dixie Club at the Waldorf-Astoria on the morning of March 1. Miss Thomas was especially successful in the familiar aria from Saint-Saëns' "Samson et Dalila," and was also applauded in a group of songs by Brahms, Ernest Dunkels and Mana-Zucca. She was accompanied at the piano by Doris Nichols. Mme. Viafora was one of the honor guests of the club.

Esther Dale Soloist at Hotel Vanderbilt

Esther Dale, soprano, was soloist at a musicale given in the Della Robbia room of the Hotel Vanderbilt on Feb. 25. She sang "Nuit d'Etoiles" by Debussy, "Les Cigales" by Chabrier and Gretchaninoff's "Triste est la steppe" and numbers by Wintter Watts and Tildon Davis. In two duets with Raymond Hunter, baritone, her voice was at its best, the numbers being the duet from "Pagliacci" and Landon Ronald's "O Lovely Night." Mr. Hunter was heard in two solo groups. Anne Tindale was accompanist.

Karl Stumpf Makes Brooklyn Début

Karl Stumpf, violin pupil of Adolph Schmidt, made his début in a recital in the Brooklyn Academy of Music on Feb. 28. Although still a youth, he disclosed much technical skill and a commendable insight into the meaning of his numbers. His program included Handel's Sonata in A, Bach's Concerto in E and works by Fibich, Drigo-Auer, Brahms-Hochstein and a composition by Mr. Schmidt, and encore numbers had to be given. Excellent accompaniments were played by N. Val Peavey. A large audience applauded Mr. Stumpf liberally.

Rankin Students Heard on Broadway

A number of pupils from Adele Rankin's studio have been heard recently in New York productions. Dorothy Brown of the "Music Box Revue," understudy for one of the leading rôles, recently sang the part for ten days. Beatrice Hendrickson, understudy in the "Why Not" company, appeared in a leading part during a week's absence of the regular impersonator. Hazel Wilson, who sang last season in the amateur production of "Ruddigore," has been engaged for "The Mocking Bird," to be given by the Thursday Morning Club in Jersey City. Grace Fisher, vaudeville star, has just returned from a tour of the Pacific Coast.

Artists Give Program at Columbia

Herbert Dittler, violinist, and Earle Tuckerman, baritone, gave a joint recital before a large audience under the auspices of the Institute of Arts and Sciences of Columbia University, in Horace Mann Auditorium on the evening of March 1. Mr. Dittler disclosed admirable qualities in his spirited playing of the Mendelssohn Concerto, Saint-Saëns' "Rondo Capriccioso" and a group of shorter numbers. Mr. Tuckerman aroused enthusiasm by his singing of an aria by Massenet, Old Irish songs, arranged by William Arms Fisher, two numbers by O'Hara, and was especially effective in a group of Negro spirituals. His singing was marked by excellent tone quality and an unusually clear enunciation. The accompanists were Mrs. Dittler and Ruth Emerson.

Klibansky Appears with Pupils

Lottie Howell, soprano, a pupil of Sergei Klibansky, has concluded a season as a member of Hinshaw's "Impresario" company and has been re-engaged for next year's tour. Grace Marcella Liddane appeared in a Stamford, Conn., recital recently. Walter Preston was soloist at an organ recital at the Washington Irving High School and was also heard in recital at the American Institute of Applied Music. Emilie Henning, contralto, gave a joint recital with Elmer A. Tidmarsh, organist, in Albany. Vivian Hart Strong gave a recital in Seattle. Mr. Klibansky appeared with a number of his pupils in a program at the East Side Y. M. C. A. on Feb. 28 and in White Plains on March 1. Those assisting him were Alveda Lofgren, Miss Liddane, Helen McFerran, Cyril Pitts, Mr. Preston and Raymond Hart.

Schola to Perform Brahms Works

In addition to the Italian Folk-Songs which Kurt Schindler will feature in the program of the Schola Cantorum in Carnegie Hall on March 14, the society will also present five choral works by Brahms. These works compose the cycle, Opus 104, and include "Nachtwache I, II," "Letztes Glück," "Verlorene Jugend" and "Im Herbst." The program will also include three Norwegian Folk-Dances, set by Grieg, and a group of Spanish choral numbers.

Music Optimists Present Artists

The American Music Optimists and Bel Canto Society gave its third concert of the season at the Waldorf-Astoria on the evening of Feb. 19, maintaining the high standards which it set in its previous concerts. The artists were Rev. Constantin Buketoff, baritone; Jacob Gegna, violinist; Avo Bombarger, tenor; Consuelo Escobar, coloratura soprano, who substituted for Gladys St. John, and Lillian Miller, contralto. The audience was large and applauded the artists warmly. The society will sponsor a concert by Mme. Escobar and Rev. Buketoff in Aeolian Hall on the evening of April 3.

Sinsheimer Quartet to Play MS. Work by Samuel Stilman

The first performance of a work in manuscript by Samuel Stilman will be given by the Sinsheimer Quartet at its concert in Wurlitzer Hall, on March 13. Mr. Stilman is now the viola player of the organization, and not Robert Toedt, as inadvertently stated in the review of its concert in the issue of MUSICAL AMERICA for Feb. 24.

Florence Harrison Visits Cleveland

Florence Harrison, vocal instructor, has just returned from a short visit to Cleveland, where she was called on professional matters. Miss Harrison is making plans to continue her teaching well into the summer months to comply with the requests of a number of out-of-town teachers and professional singers.

Marie Rosa Vidal Gives Harp Program

Gertrude Ina Robinson, harpist, presented her pupil, Marie Rosa Vidal, in recital in the Wurlitzer Auditorium on the afternoon of March 3. Miss Vidal was heard by a good-sized audience that applauded her playing of a taxing program. She had the assistance of Phradie Wells, soprano.

DAMROSCH PUPILS HEARD

Institute of Musical Art Gives Tenth Annual Students' Concert

Pupils of the Institute of Musical Art, Frank Damrosch, director, presented an ambitious program in Aeolian Hall on Feb. 24 at the tenth annual students' concert. Those taking part as soloists were Jenny Seidman, pianist, who played Liszt's Concerto in A Major; Milton Prinz, heard in Lalo's Concerto for Cello; Murella Cianci, who sang "Una voce poco fa" from "Il Barbiere di Siviglia," and Jeannette Glass, pianist, in Napravnik's "Russian Fantasia." Mr. Prinz exhibited a facile technique and an appreciation of the possibilities of the composition. Miss Seidman also played well.

The student orchestra, under the baton of Frank Damrosch, gave Beethoven's Seventh Symphony and Berlioz' Overture to "Benvenuto Cellini" with considerable gusto. The School Chorus sang "Abend auf Golgotha" by Othegraven to the evident enjoyment of the large audience. C. H. G., JR.

Feature De Koven Works at Brooklyn Theater

An interesting musical program was given at the Strand Theater, Brooklyn, during the week beginning March 4, in connection with the feature picture, "Robin Hood." In the special score for the film five themes are employed, including "O Promise Me" by De Koven; "Rouet D'Omphale" by Saint-Saëns; "Adriana" by Filasi, the "Gig" Suite by Grétry-Mottl, and "Men of Sparta" by Zamecnik. "Brown October Ale" from De Koven's opera is used appropriately in the score. Verdi, Borch, Wagner, Donizetti and Massenet are other composers represented.

Organists Give Holiday Program

The second program of the season of the American Guild of Organists was given in St. Thomas' Church, New York, on the evening of Washington's Birthday. The program was devoted to the works of English composers and included numbers by Purcell, Tallis, Crotch, Attwood, Felton, Stanford, Stainer, Walford Davies, Lee Williams and Tertius Noble. A boy choir of 150 voices assisted Dr. Tertius Noble, Dr. Miles Farrow, Channing Lefebvre and Harry Woodstock. The service was attended by 1500 persons.

Hans Barth Soloist at Capitol Theater

Hans Barth, pianist, was the soloist at the Capitol Theater, S. L. Rothafel, manager, during the week beginning March 4. He played the Scherzo from MacDowell's Concerto in D Minor. Ary Van Leeuwen, first flautist of the theater orchestra, played Ciardi's "Carnaval Russe." Excerpts from Gounod's "Faust" were given by Evelyn Herbert, J. H. Mason, and Frederick Jagel, assisted by the ballet corps and the orchestra, under Erno Rapee.

Baritone and Dancer at Riesenfeld Theater

Jean Dethier, baritone, was the soloist on the program of the Rialto Theater, New York, Hugo Riesenfeld, director, during the week beginning March 4. Organ solos were played on the same program by C. Sharpe Minor. At the Rivoli Theater, where the bill of the preceding week was retained, owing to demand, Alexis Kosloff, dancer, gave a divertissement.

Louis Robert Fulfills Engagements

Louis Robert, organist and assistant conductor of the New York Schola Cantorum, has fulfilled a number of engagements recently, including a concert appearance in Philadelphia with the New York Cantors' Association on Feb. 20 and as organist and pianist with a number of artists in a Jersey City program on March 1. He will act as accompanist for U. S. Kerr, baritone, in a recital in Paterson, N. J., on March 19 and will give an organ recital in Wilkes-Barre, Pa., on March 20.

Mason to End Lecture Series

The final lecture in the series being given by Daniel Gregory Mason on "The Orchestra" at the University Settlement School, under the auspices of the Philharmonic Society, postponed from the evening of March 2, will be given on March 16. Mr. Mason will discuss the wood-wind instruments.

[Continued on page 47]

BALTIMORE GREET'S BURLEIGH CONCERTO

Composer Plays Solo Part—
Coates Visits City with
New York Forces

By Franz C. Bornschein

BALTIMORE, March 3.—The fifth Sunday concert of the Baltimore Symphony was given at the Lyric on Feb. 25, under the baton of Gustav Strube, and was heard by a crowded audience. The program began with a Bach Suite in B Minor for string orchestra, with flute solo played by John C. Bohl. This work was given a prosaic reading, the score being interpreted with routine exactness rather than with imaginative sway, and in consequence the number was received with indifference. The playing of the Introduction to the Third Act and "The Dance of the Apprentices" of the "Mastersingers" gained greater attention. Here the orchestra secured more plastic effects and greater rhythmic interest. In the reading of Liszt's "Les Préludes" there seemed less sparkle than is usually found in this brilliant piece. However, the lack of freshness in the interpretation did not prevent the big audience from loud applause.

A feature of this program was the first local hearing of an American composition, a Concerto for Violin, Opus 43, in A Minor, the work of Cecil Burleigh, who played the solo part in scholarly style and with fluent command. This number is based on tribal suggestion, Indian in type, though of original musical invention. As a concerto for violin it seems slightly beyond its title, being more descriptive in manner.

The first movement is rhythmically pulsing; a slow chant forms an effective second movement, and the close is barbaric in feeling. The work is heavily scored, but as the accompaniment gave the impression of roughness, naturally the soloist's projection did not carry through.

Albert Coates appeared as guest conductor with the New York Symphony at the Lyric on Feb. 21 in the fourth concert of this series. His reading of "Parsifal" episodes seemed wanting in conviction, as the orchestra gave evidence of loose rhythmic co-operation. Vaughan Williams' "London Symphony," heard for the first time locally, proved very colorful and imaginative. The soloist, Mischa Levitzki, interpreted the piano part of the Liszt E Flat Concerto with brilliant abandon and gained enthusiastic approval.

Oratorio Society Appears

The Baltimore Oratorio Society, which has been in existence for several decades under the leadership of Josef Pache, who succeeded Fritz Fincke, its organizer, gave a performance of Haydn's "Creation" at the Lyric on Feb. 20 before a faithful few who have the interest of this choral organization at heart. Since the inception of this organization of local singers, Baltimore has advanced in musical development. If the society has not been alert to the strides made in musical activity, at least its effort affords pleasure to those who are engaged in the arrangement of the annual program. Josef Pache has given thirty years of energetic labor toward the welfare of the society, and the waning interest on the part of the public is regrettable. At this concert the society was assisted by a group of players from the New York Symphony. The soloists were Mable Coldenstroth, soprano; Mme. H. A. Thomas, contralto; Frederick Gunster, tenor, and Charles Trowbridge Tittman, bass. Beta Sweikert was the accompanist.

Marcel Dupré, organist of Notre Dame de Paris, gave at Mount Vernon Place Methodist Episcopal Church, on Feb. 22, a recital which attracted a large audience. The program included the Bach Fantasy and Fugue in G Minor, Bourdon's "Carillon" and an original Prelude and Fugue in D Minor. The French organist played in masterly style.

Morini in Recital

Erika Morini, violinist, appeared at the Lyric on Feb. 19, under the management of the W. A. Albaugh Concert Bureau. This was the initial appearance in Baltimore of this finely endowed artist, and the audience found much to appreciate in her vigorous command and accomplished art. Her program includ-

ed Bruch's G Minor Concerto, the Svendsen Romance, Tchaikovsky's Barcarolle and other representative pieces of violin literature. The readings of these compositions were marked with individuality of style, strength and rhythmic precision, though imaginative appeal was not abundant. Sandor Vas was the excellent accompanist.

The sixteenth Peabody recital was given on Feb. 23 by Austin Conradi, pianist, who is a member of the faculty of the Peabody Conservatory. Mr. Conradi's program began with the Liszt "Funerailles," played with authoritative technical command and with tone coloring that lent somber aspect to the composition. The Beethoven "Lebewohl" Sonata received an interpretation which showed skilled equipment, and this digital ease was further shown in the group of Chopin pieces. In the four Preludes of Scriabine a fine poetic expression was disclosed. The pianist's transcription of the "Ständchen" of Richard Strauss proved delightful. In his original composition, "The River Road," Mr. Conradi suggested atmosphere and mood with simplest means. The piece was worthy of the marked applause it received. A remarkable Perpetual Motion Study by Alkan brought the program to a conclusion.

To Prepare for Summer Concerts

At the suggestion of Mayor Broening, the Board of Estimate has reappointed Charles E. Farson, leader of the Municipal Band, for the season of open-air neighborhood concerts planned for the summer. Gustav Klemm, the conductor of the Park Band, was given immediate reappointment upon the completion of the season last September, and is now reorganizing the Park Band and enlarging the membership. Mr. Klemm was recently appointed as bandmaster of the Fifth Regiment Band, and has been successful in bringing this organization into prominence.

John L. Wilbourne of Baltimore, tenor; Elena de Sayn, violinist, and Howard R. Thatcher, accompanist, were the artists in the joint recital given under the auspices of the Grachur Club at the Little Lyric on Feb. 24. This recital marked the professional debut of Mr. Wilbourne. His singing of airs from Handel's oratorios, "Where'er You Walk," "Total Eclipse" and "Sound the Alarm," a group of songs by Schumann, Schubert and Grieg, an aria from "Carmen" and several miscellaneous songs, including Kramer's "Last Hour," Hatton's "To Anthea," Clarke's "Blind Plowman" and Densmore's "I Must Down to the Seas Again" were loudly acclaimed. Vigorous and robust vocal effects were displayed allied with tenderness of manner, and the singer's enunciation was highly commendable.

Mme. de Sayn made her first local appearance at this recital. Her playing of Handel's G Minor Sonata, the Tschernine "Poème Lyrique" and a group of short pieces established her claim to serious attention. Howard R. Thatcher accompanied with his usual skill.

N. Y. People and Events

[Continued from page 46]

Mengelberg to Conduct Saminsky Work

Lazare Saminsky's second symphony, "Symphony of the Summits," will have its first performance in America in the New York Philharmonic series at the Metropolitan Opera House under the baton of Willem Mengelberg on March 18. The work will be given a second New York hearing later in the season by the Philadelphia Orchestra under Leopold Stokowski. Since his arrival in America a number of works by Mr. Saminsky have been performed by the New York Society of the Friends of Music and the Boston and Detroit symphonies. His songs, published by the Composers' Music Corporation, are being sung with success by many prominent artists.

2000 Hear Modern Institute Concert

An audience of 2000 persons heard the anniversary concert given by 400 pupils of the Modern Institute of Music in the Astoria Casino on the evening of Feb. 23. Various prizes were awarded students for excellence of work, and Robert Koecher, director of the school, was presented with a silver loving cup by the

parents of the students in appreciation of his work. The program comprised compositions by Wagner, Schumann, Bach, Beethoven and other masters.

Mary Ursula Doyle's Students Appear

Students of Mary Ursula Doyle appeared in recital in her Carnegie Hall studio on Feb. 25, the principal number being the Trio from Verdi's "Attila," sung by Cathleen Dunn, Monica Broadhurst and Miss Doyle. Others taking part were Gertrude Lavin, Katherine Callahan, Grace Durrenberger, Norah Dunn, Mary McManus, Claire Duncan, Florence Coe-Campbell, Vera McDonough, Loretta Doris and Charles Ruhl.

Novaes to Play in New York Again

Guimar Novaes, pianist, will give her third New York recital of the season in Aeolian Hall on the afternoon of March 16, the proceeds of which will go to the Manassas Industrial School. A week later she will repeat her all-Chopin program in Chicago, after which she will leave for a tour that will include appearances in Indianapolis, Phoenix, Los Angeles, San Diego, Sacramento, Oakland, San Francisco, Portland, Tacoma and Seattle.

The last but one of the Symphony Concerts for Children will be led by Walter Damrosch in Aeolian Hall, New York, on the morning of March 10.

PASSED AWAY

Dr. B. Merrill Hopkinson

BALTIMORE, March 3.—Dr. B. Merrill Hopkinson, baritone, prominent for many years in the musical life of Baltimore, died at his home in Roland Park on Feb. 22 of a complication of diseases after a brief illness. He was born in Baltimore sixty-five years ago. Besides his musical activities, Dr. Hopkinson was professor of dentistry at the University of Maryland School of Dentistry and stood high as an authority on dental surgery. He was also prominent in athletics, being for a number of years president of the Baltimore Athletic Club and at one time vice-president of the Atlantic Athletic Association.

Dr. Hopkinson was for many years precentor at the Brown Memorial Presbyterian Church and choir director at the Madison Avenue Temple. About ten years ago he resigned both positions and became soloist at the Church of St. Michael and All Angels. He was also a frequent soloist at special musical services at St. Paul's and other churches and with the Baltimore Oratorio and other choral societies, and also in recitals. Dr. Hopkinson was prominent in the Masonic fraternity, being a thirty-third degree Mason and honorary inspector general. He was grand director of ceremonies in the Grand Lodge of Masons. He is survived by his wife and one daughter. F. C. B.

Agnes Andrus

DETROIT, MICH., March 2.—Agnes Andrus, one of Detroit's most prominent musicians, died at Fort Meyer, Fla., on Feb. 16, following a brief illness. Miss Andrus was born in the vicinity of Detroit, later taking up her residence in that city, where she studied music as a pupil of J. H. Hahn. She soon joined the faculty of the Detroit Conservatory of Music and in a very few years became recognized as one of the city's most distinguished teachers and concert pianists. After leaving the conservatory Miss Andrus made several prolonged trips abroad for the purpose of study with Wager Swayne, whose teaching principles she followed to a large extent. She was a member of the Tuesday Musicales and the Fine Arts Society and was a contributor to all worthy artistic enterprises. Miss Andrus came from a family of well-known musicians. MABEL MCD. FURNEY.

Mother Joseph

Ann Gorman, Mother Joseph of the Order of Ursuline Nuns, died at the convent in the Bronx, New York City, on Feb. 25 of apoplexy. Mother Joseph, who joined the Ursuline Order at St. Teresa's Convent in 1882, was in charge of music there for several years, subsequently becoming Director of Music at Ursuline College, New Rochelle, N. Y.

Son Born to Mr. and Mrs. Victor Harris

Mr. and Mrs. Victor Harris of New York are being congratulated on the birth of a son, David Taylor Harris, on March 1. The boy is the third child and second son to be born to the Harrises. The oldest child is a boy, Victor, and the second a girl. Mr. Harris is a well-known New York conductor and vocal teacher.

Becker Students Give Musicales

Gustave L. Becker, with the assistance of Marianne Vota, contralto; Rose Ruttkay and Belmont Fisher, violinists, and a number of his pupils gave a lecture-musical in his Carnegie Hall studios on the evening of Feb. 24. The program included the Impromptu in B Flat by Schubert, played by Harris Paykin; three Chopin numbers by Hazel Escher; "Dreams" by Strauss and two Chopin Preludes by Ellsworth Hinze; Chopin's Polonaise in C Sharp Minor by Charlotte Gribbon Buckley, and the Verdi-Liszt "Rigoletto" Fantasy by Zalic Jacobs.

Lhevinnes to Play in Carnegie Hall

At his second Carnegie Hall recital this season Josef Lhevinne, pianist, will have the assistance of his wife, Rosina Lhevinne, in a number of two-piano works. These will include a Mozart Sonata, a first performance of Busoni's Duetto Concertante and Ernest Hutcheson's Caprice, still in manuscript.

William F. Troxell

CUMBERLAND, MD., March 3.—William F. Troxell, once a prominent tenor of this section, died suddenly at his home here on March 1. He was sixty-two years old and had been a pharmacist here for twenty-seven years. Mr. Troxell was for many years a member of various choral organizations. His last illness was brought on by the death of his wife, Mrs. Anabel Darr Troxell, also active in musical matters, who died on Feb. 23.

Emile Cossira

QUEBEC, CAN., March 3.—Emile Cossira, tenor, died suddenly here last month of angina pectoris in his sixty-eighth year. Mr. Cossira, who for twenty-five years was a well-known singer of *demi-caractère* parts, made his debut at the Opéra Comique in 1883, and created the rôle of *Ascanio* in Saint-Saëns' work of the same name at the Opéra in 1890. He retired from the stage a number of years ago. The body was taken to France for interment.

Dr. James Pech

Dr. James Pech, conductor and organist, died at his home in New York on March 1. He was born in Rochester, England, in 1827 and took the degree of Doctor of Music at New College, Oxford. In 1864 he came to America and for five years was organist of St. John's Church, Trinity Parish. In 1869 he founded the Church Music Association, a chorus of 200 voices, of which he was conductor. After giving up his church work Dr. Pech continued to teach in New York.

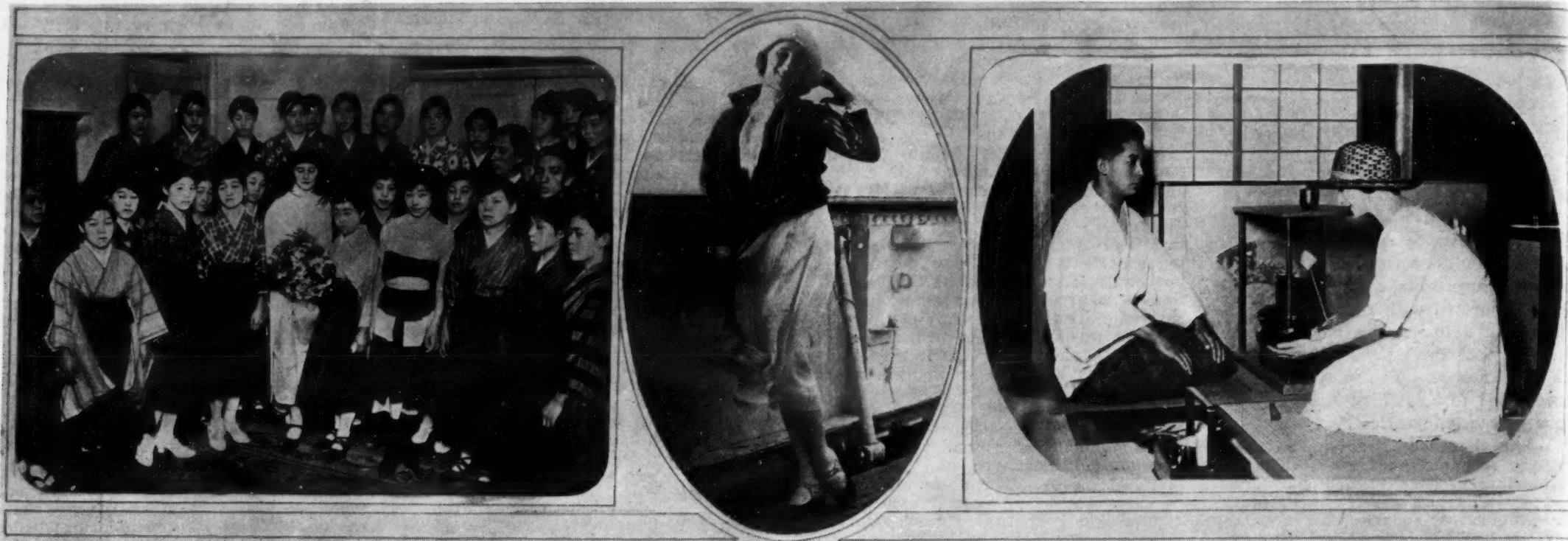
Albert M. Mansfield

Albert M. Mansfield, bass, said to have been a member of the Metropolitan Opera forces in their initial season, 1883-84, under the management of Henry E. Abbey, died at his home in New York on March 4. He was seventy-three years old. He made his operatic debut in Europe and came to America in 1879. After leaving the Metropolitan he made a tour of the world with Camilla Urso, the violinist. Later he was identified with several church choirs.

Hattie Andem Farnsworth

Mrs. Hattie Andem Farnsworth, formerly a concert and church singer, died on Feb. 28, at her home in Brooklyn in her eighty-fifth year. She was the widow of Frank A. Farnsworth.

Pavlova Masters Dances of Far East for American Tour Next Fall



Anna Pavlova, Famous Danseuse, Receives Homage of Japanese on Recent Tour of Far East. Photographs Show Mme. Pavlova as Honor Guest at Japanese Dancing School in Osaka, on Board Empress of Canada Bound for Japan and Receiving Instructions in the Native Manner of Preparing Tea

SINCE the conclusion of her tour of Japan and the Far East earlier this season, the name of Pavlova has become one to conjure with in the Eastern Hemisphere, where she and her Ballet Russe were everywhere received with the greatest warmth. Not content simply to disclose the beauties of her art to the peoples of the various countries she visited, she sought to imbibe the atmosphere and tradition of their art in order to embody it in a series of new dances which she will introduce on her tour of this country, which will open at the Manhattan in New York on Oct. 8. Mme. Pavlova was especially hailed in Japan, in which country she was much impressed by the beauty and sincerity of their art, and received instruction from one of the leading masters of Tokio for a Japanese dance which is in preparation.

Following her appearances in China and Japan, she proceeded to India, leaving Bombay for Egypt, where she is now fulfilling an extensive engagement in Cairo. She will return to her London home early in April, and after a brief rest, will begin rehearsals for her American tour.

Following her two weeks' engagement in New York and appearances in Boston and Montreal, Mme. Pavlova and her Ballet Russe will leave for a tour of the Middle West and Pacific Coast, where they will be during January and early February. They will return to the East via Texas and the Southern States. Two dancers, formerly associated with Mme. Pavlova, will again be members of her company, Laurent Novikoff and Alexandre Volinine. The tour will be made under the direction of S. Hurok, who also arranged her appearances in the Orient.

Myrtle Schaaf Hailed in Patriotic Program of Mayor's Committee



© Miskin

Myrtle Schaaf, Mezzo-Soprano of the Metropolitan Opera Company

Myrtle Schaaf, mezzo-soprano of the Metropolitan Opera Company, was one of the singers who demonstrated how strong an appeal singing in English has for a representative American audience, at the patriotic meeting held under the auspices of the Mayor's Committee of Women, Mrs. William Randolph Hearst, chairman, in the Town Hall on the evening of Washington's Birthday. Miss Schaaf's singing of Tosti's "Good-bye" was cordially received by the large audience. Marie Tiffany, soprano, also of the Metropolitan, sang "The Star-Spangled Banner."

German Opera Company Extends New York Season

The German Opera Company which has appeared at the Manhattan Opera

House for the past four weeks announces that the season will be extended for three weeks at the Lexington Theater, beginning next Monday. For the three weeks at the Lexington the repertoire, it is also announced, will include, in addition to the operas already given, Strauss' "Salome," Beethoven's "Fidelio," Weber's "Freischütz," Nicolai's "Merry Wives of Windsor" and Humperdinck's "Hänsel and Gretel." It is explained that the change from the Manhattan Opera House is necessary because of the fact that that theater is under contract for another engagement.

Strauss May Lead Vienna Philharmonic in South American Tour

The Vienna Philharmonic plans to make a second tour of South America this season, and a dispatch from abroad indicates that Richard Strauss may assume the conductorship of the organization on this journey. Felix Weingartner, who was its leader in the tour of last summer, is said to have resigned the post in disgruntlement.

London Union Moves to Ban American Bandmen

LONDON union musicians have appealed to the government to restrict the number of American players of popular, syncopated music from following their vocation in the British capital, according to a copyright dispatch to the New York Herald. The dispatch states that a promise has been secured from the Minister of Labor that, "except in special circumstances," these bands must have a fifty per cent British personnel. It is said that the number of players from America, whose popularity in this field is great, will soon be augmented by the arrival of another well-known New York organization.

Howard Lyman Named Associate Director of Music at Chautauqua



Howard Lyman, Who Will Occupy New Post at Chautauqua Institution

SYRACUSE, N. Y., March 5.—Howard Lyman, professor of choral music and voice in Syracuse University, and for eleven years' conductor of the Syracuse University Chorus, has been appointed associate director of music at Chautauqua Institution, Chautauqua, N. Y.,

and will assume his duties with the coming season which opens July 1. Mr. Lyman has been musical director of the Syracuse Music Festival since 1916, conducting the Central New York Music Festival Chorus with eminent artists and leading symphony orchestras.

This new post has just been created at Chautauqua, and the invitation to Professor Lyman to become associate musical director was extended by Professor H. Augustine Smith of Boston University, who has been for several seasons director of music at Chautauqua, succeeding the late Alfred Hallam.

Following its final subscription concert in Aeolian Hall on March 1, the New York String Quartet has left New York for its first tour of the Middle West. Its engagements include appearances in St. Louis on March 12, and in Delaware, Ohio, on March 15.

London "Bobby" Proves Baritone "Find"

A LONDON night patrolman, Charles Critchley, has been discovered to be the possessor of a baritone voice suitable for operatic purposes, according to an Associated Press dispatch from the British capital. Two years ago he sang at a policeman's "smoker" and friends urged him to study with a voice teacher. He was later heard by a producer of operettas, who engaged him for a production which was recently opened at the Empire Theater, London.

MEHLIN
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